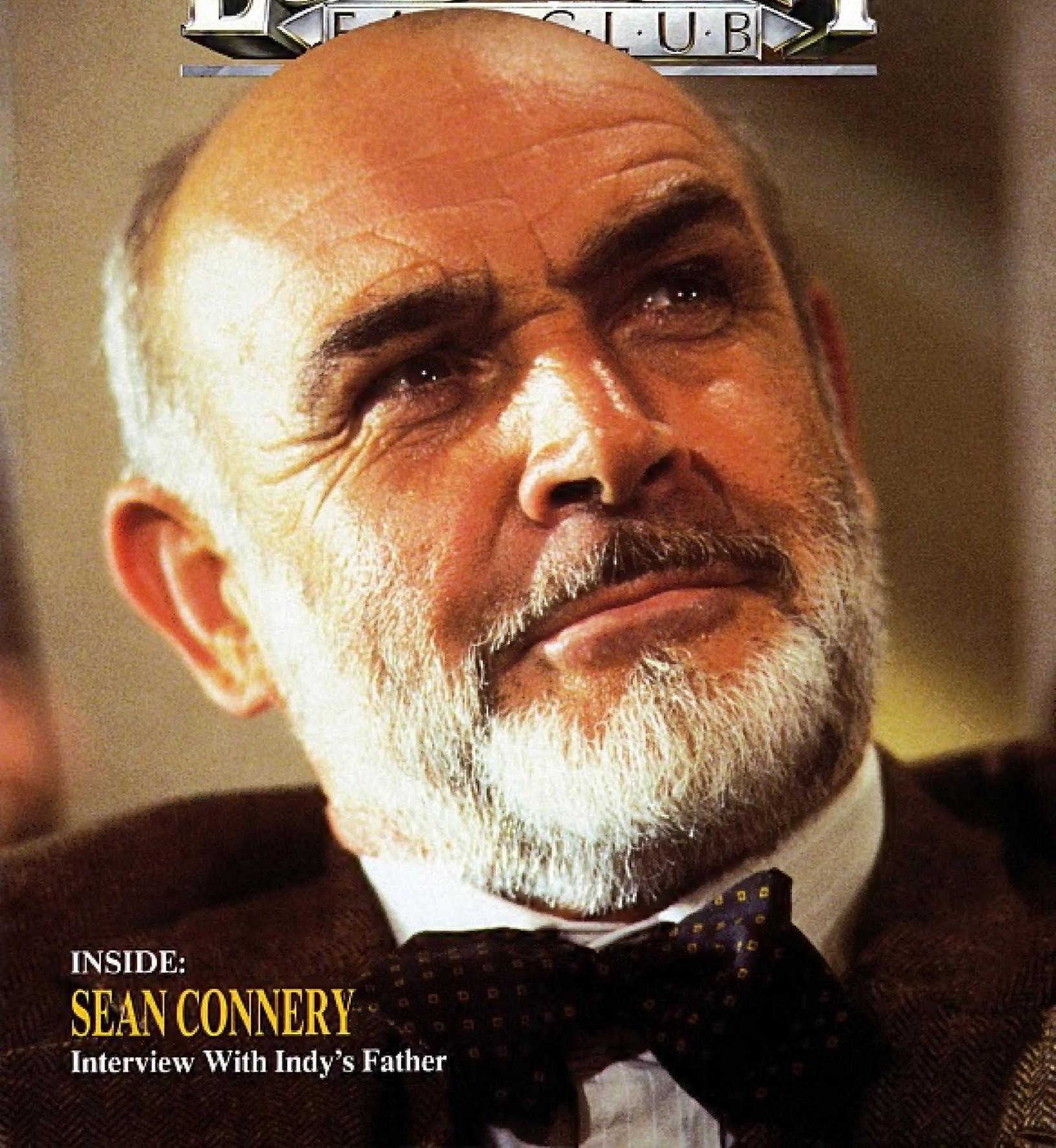


THE LUCASFILM FAN CLUB



INSIDE:
SEAN CONNERY
Interview With Indy's Father

THE FAN FORUM



...I thought I would write upon reading the news that *Star Wars* has been chosen by the Library of Congress as one of the first 25 films to be placed in the National Film Registry. Along with *High Noon*, *The Searchers* and *The Wizard of Oz*, it has been accepted as one of the films "important to our culture and history." This is definitely a "coup de grace" to the notion that *Star Wars* was just kid stuff and "junk food for the mind."

I can probably speak for a great many fans in saying we knew *Star Wars* would be pretty influential and important, when we first saw it, back in 1977. Just think: look at the influences on film and production. Movements toward bigger production, better cinematography, optical effects, editing, etc. Look at the advances in film technology, i.e., motion control reflex cameras, computer assisted optical printing, computer/video assisted editing (like the Editdroid). These developments by ILM and Sprocket Systems, made for the *Star Wars* films, are now commonplace in the film and television industries.

How many computer operators and programmers started out playing video games as kids, like *Space Invaders*, a tip of the hat to the TIE fighter attack and the final battle over the Death Star. Now kids work with computers in the earliest school years, some perhaps having been comfortably acquainted through

video games. Notice how commonplace personal computers, VCR's, CD's, and Fax machines have become in this decade, and how this runs parallel to Luke Skywalker working with moisture vaporators, macrobinoculars, landspeeders and droids on his farm.

Looking beyond technology, notice how classic mythology and spiritual themes (good vs. evil, belief in the Force) from this film from the "Me Decade" of the 70's, preceded the return to "traditional" values and ideals in the conservative 80's. It never ceases to amaze me how *Star Wars* took themes from myth and religion, combined them with dreams of the future, a spirit of adventure, and became one of the popular influences on the generation going from the 20th to the 21st century.

With the release of *Indiana Jones and the Last Crusade*, (a great installment in that series, I would have to write two more letters to say more) I sense the end of an era for the kind of movies Lucasfilm produces. These movies get bigger and bigger to make, so I feel certain very different but not as taxing productions are forthcoming. This is an outside opinion (some might say way outside, we'll see).

The adventurer has grown up, confronted his father, thus discovering himself and the truth. Themes played out in both film series. These quests humankind will always engage in. These stories we will always tell. And these grand tales, Lucasfilm has dashingly told. As we approach the final decade of this century, we see a changing world; the remarkable changes in the Soviet Union (once the "evil empire" of the world), heightened concern for the environment, a general rejection of narcissistic values (brought on by AIDS and drug awareness), and the economic and technological changes in this decade.

Will Lucasfilm's future projects reflect these changes? Will they continue to innovate new "visualization technologies" for use outside the entertainment medium?

As much as I would like to see the other chapters of the *Star Wars* saga made (and I think they indeed need to be told in some form or another), I'm just as eager to see Lucasfilm move into the future, still reflecting who we are and inspiring us at the same time.

Congratulations on honors received and thanks for being important to all our histories.

Jeff Bradley
Charleston, WV

...After six issues and four fan requests it was fantastic to see the Harrison Ford interview in issue seven. I really enjoy him in such roles as Han Solo and Indiana Jones, but I am always glad to know that Ford is not limited (and does not limit himself) to these characters alone. Filling in time between space smuggling and treasure hunting, seeing Ford in films like *The Mosquito Coast* and *Working Girl* — films that tap different aspects of his superior acting ability — is absolutely wonderful. Anyway, the interview was superb.

The club is improving with age, especially the merchandise offers. The advertised line of *Last Crusade* items was an added bonus. Long live The Lucasfilm Fan Club, and May The Force Be With You.

Andy Henderson
Arvada, CO

—BRAVO! Your interview with Steven Spielberg was excellent! I enjoyed it a lot. With the effort of everyone (Spielberg, Ford, Lucas) Indy left in a great way! *Indiana Jones and the Last Crusade* couldn't have been done any better. *Indy III* was so great, my friends and I saw it 8 times. Yes, 8 times! We live in New York City so that's \$7.00 a pop. That only goes to show you how superb *Indy III* was, and always will be. Wait till it

comes out on video! *Indiana Jones and the Last Crusade* was the best movie of '89! Although *Batman* made more money, it relied on the special gadgets and gizmos. *Indy III*, on the other hand, was a movie of substance. It came in second which is good. Another way to prove the fact that *Indy III* was better is by asking anyone who saw *Batman*. Everyone told me it wasn't that good.

With the departure of the infamous archaeologist, I could only hope Lucas can find someone worthy to succeed Indiana Jones. Now Indy will join the family of trilogies, like *Star Wars*. Although we won't see Indy anymore on the big screen, he will always live in the hearts of loyal Lucasfilm fans! Lucasfilm, keep up the excellent work!

Paul Semapongpan
New York, NY

...*Indiana Jones and the Last Crusade* is THE movie of 1989 — hands down! Last issue's comments were outstanding. All those who wrote in put it in a nutshell. Lucasfilm, you guys outdid yourselves. *Batman* was big, but empty — it was big, yes, but just a fad. But *Last Crusade*, like *Star Wars*, is heart and soul. Thanks to Harrison Ford and Sean Connery who together enhanced Indiana Jones to perfection and thanks to Spielberg and Lucas' combined talents for making the summer's best film. I, too, believe another *Star Wars* film is in the works. George, listen to your supporters and bring the tales of Ben Kenobi and Anakin Skywalker to life! And return us to that galaxy far, far away!

Diane Wallis
Ventura, CA

...Tonight is the 17th time I've seen *Indiana Jones and the Last Crusade*, and if I had more nights in my week when I wasn't accountable to a husband, a boss or someone else with some kind of nominal authority over how I spend my evenings and weekends, that number would be doubled or tripled, at least. The only reason I'm not anxious to have *Indy III* on video is because I like to keep demonstrating my fondness for the film by buying tickets even at \$7 a pop here in New York.

I wonder, though, am I the only filenegoer in America to notice that the first few frames of the adult Indy battling the forces of evil as personified by Panama Hat's henchmen on the freighter have the negative reversed? The scar is on the wrong side of Indy's chin. That extremely minor point notwithstanding, this has to be the best thing Spielberg has done. I'd love to see a sequel with that wonderful Ford/Connery chemistry making itself felt again, but cold reality says there's no way to top this.

Thank you for creating The Lucasfilm Fan Club so aficionados have a vehicle for expressing their feelings.

Linda J. Wilson
Astoria, NY

—Today has to have been the best day of my life twice! I work with the Walt Disney World Co. and we are currently in the building stages of the *Star Tours* attraction at our Disney/MGM Studios Theme Park, in Orlando, Florida. Today we held a dedication ceremony for the opening of the Ewok Village portion of the attraction and the Master of Ceremonies was none other than George Lucas himself! I was fortunate enough to meet Mr. Lucas and he is a very nice person. I was extremely honored to meet him.

Later that evening, Mr. Lucas attended one of our nighttime entertainment complexes located on the recently opened "Pleasure Island." He just so happened to come to the nightclub I work at XZFR's Roller-dome — a combination nightclub/roller rink with a

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COLLECTIONS

The Ultimate Collection

By Adam Schultz

Somewhere on the planet Earth, in a mythical land called California, there stands a nondescript white building. Outwardly, there is nothing to indicate its contents would be of interest to anyone. But those who seek Fortune and Glory need look no further than this simple structure: The Lucasfilm Archives. The location of the Archives is a well-kept secret, but its contents are familiar to all fans of Lucasfilm. Thousands of items from *Star Wars*, *Indiana Jones* and *Willow* are stored at the Archives. Surprisingly, the responsibility for maintaining this huge collection falls to just one man.

Don Bies first began collecting *Star Wars* items as a fan in 1977. This led him to a job in Mechanical Design for several science-fiction movies. In 1987, he began working at Lucasfilm as an operator of the radio-controlled R2-D2 at public appearances. In May of this year, Don was named official Archivist for the Lucasfilm movie collection. It's his job to keep track of the items, and prepare them for exhibition and restoration.

The Archives can be divided into four major categories: matte paint-

ings, costumes, models and props. (For the record, all of the scripts and original artwork are kept at Skywalker Ranch). A number of matte paintings are hanging in offices at ILM and Skywalker Ranch, but 150 mattes are stored in the Archives.

Most of the costumes worn by principal actors have been preserved at the warehouse.

In many cases, there are multiple copies of costumes, such as two of Luke's Jedi outfits from *Return of the Jedi*. There are also two Darth Vader uniforms, four Chewbacca suits (and two Chewie masks), plus multiple Stormtrooper, Snowtrooper, and Imperial uniforms. There are two complete C-3PO outfits, one worn by actor Anthony Daniels and one which is displayed on a mannequin. (And just to avoid offending any Droids, let's include R2-D2 as a costume rather than a prop!) There are 10 R2-D2's, but only two are in good shape. One is a radio-controlled version and the other is a standing display model. The remaining Artoo's are in various states of disrepair and have been cannibalized for spare parts.

The models number over 300, including both vehi-

cles and stop-motion animated figures. The earliest models are the vehicle prototypes built by Colin Cantwell for *Star Wars*. Perhaps the smallest models in the Archives are the Brownie figures of Franjean and Rool used as stand-ins for *Willow*. Even a few of their tiny arrows have been saved!

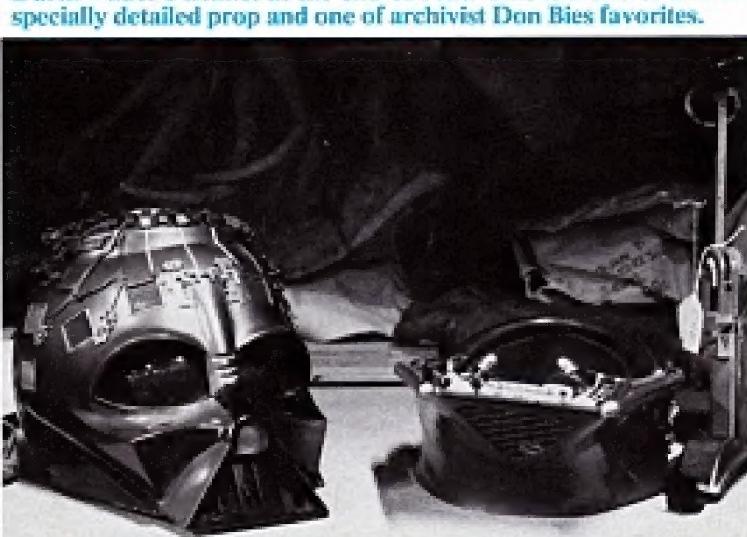


Looking down the first aisle when you enter the archives; partially visible on the top shelf at the extreme left is Mola Ram's Headdress from *Temple...*...and beneath that, an Imperial "Beetle" helmet. At the end of the aisle is Boba Fett, and one of two Carbonite Han Solos.

The props in the Lucasfilm Archives represent the most diverse group of items. There are over 350 props, from blasters and lightsabers to Sankra Stones and the Ark of the Covenant. One can even find the com-link used by Lando Calrissian to evacuate Bespin in *The Empire Strikes Back*. One of the largest props is Luke's faithful Landspeeder from *Star Wars*. It's one of two from the movie and features a car engine used for moving shots. However, the crane-operated Landspeeder used to simulate the hovering effect had to be destroyed due to deterioration.

In fact, the effects of moisture, air and heat has damaged many of the props and models. Because the foam-latex used in many of the models and

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SEAN CONNERY

Discovering the Bonds Between Father and Son

By Dan Madsen & John S. Davis

The entertainment industry is filled with various types of individuals. First, there are the would-be actors, writers, directors, producers and so on who flood into Hollywood on a daily basis, most of whom will remain in hopeful obscurity forever. Then there are the people who make a living in the business, but many of their names are unknown to the public. Now come the handful of household names — the stars — the people we adulate whether their new project has any redeeming value or not. And, of course, the personality gamut of all three groups range from one extreme to another, from the egomaniac who feels he's the best thing to ever happen to the entertainment industry to the laid-back individual who is so genuinely nice you sometimes wonder how they survive in such a cut-throat world. And actor Sean Connery certainly falls into that latter category.

But who is this man?

Born in a poor and rugged part of Edinburgh, Scotland, Thomas Sean Connery learned the value of work early in life. By the age of nine he was already rising at six in the morning to deliver milk before going to school. Work such as this helped keep Connery's family afloat while his father worked in a munitions factory during World War II. Only a few years afterwards at age thirteen, he abandoned school and eventually found

himself, three years later, entering into the Navy, only to be discharged due to stomach ulcers at nineteen.

With the Navy behind him, a string of odd jobs followed during the next several years (lorry driver, cement mixer, bricklayer, steel bender, printer's devil, lifeguard, coffin polisher). At the Edinburgh School of Art, he both studied and worked as a model. Then fate stepped in when he entered a Mr. Universe competition in London, from which he was invited to audition for the touring company of *South Pacific*.

Connery's love and fascination for acting grew in the coming years as he worked in the repertory theatre and gained small roles in film and television, including Rod Serling's *Requiem for a Heavyweight*, *Age of Kings*, *Anna Christie*, and *Anna Karenina*. About a decade after his entry into the world of acting, the British Secret Service beckoned him. James Bond, agent 007, soon proved to be the greatest boost for Connery's career. Yet, in time, his newest persona became much like a cage from which Connery continually tried to free himself. After years of struggle, Connery finally managed to gain his long sought-after parole from the Bond image, which first manifested itself because the stars of the time, such as Cary Grant, David Niven, Richard Burton, James Mason, and Roger Moore, were too high-priced for that first Bondian adventure, the one million dollar *Dr. No*.

"I'm not quite as branded or destroyed by the association with Bond as I once was," says Connery. "There's no question it was getting in the way of my decisions to do anything else. The strange thing was how long it hung around, but it doesn't bug me as much as it used to."

After *Dr. No*, Connery returned to the role of James Bond for the film *Diamonds are Forever* (to the joy of all concerned because they had singularly failed to find a replacement in George Lazenby in *On Her Majesty's Secret Service*) and gave his entire fee to the Scottish International Education Trust which he helped form. Its aims are, "the advancement of education for the public benefit and the provision of facilities for recreation and other leisure time activities." Sean Connery is a firm believer in putting something back.

Apart from his return for the film *Never Say*







"I liked the idea of Henry being more like Sir Richard Burton — the explorer," says Connery, "much more active and academic to begin with and then you realize what the genes were that produced this Indiana Jones."

Never Again in 1983 (not one of his happier experiences), *Diamonds Are Forever* was Connery's last mission for the secret service.

In the years that followed, Connery firmly left his image as James Bond behind with such films as *Murder on the Orient Express*, *The Wind and the Lion*, John Huston's *The Man Who Would Be King* with Michael Caine, *Robin and Marian* (with Audrey Hepburn), *A Bridge Too Far* — Richard Attenborough's star studded film about Arnhem, *Outland*, *The Name of the Rose*, *The Presidio* and the veteran Chicago cop Jimmy Malone who taught Kevin Costner how to deal with Al Capone in the acclaimed *The Untouchables* — a role for which he won an Oscar.

"It was very encouraging and flattering to receive an Oscar," says Connery. "Of course you do hear conflicting cases about people never working again but fortunately that doesn't seem to be the problem. I think the goals remain the same — finding material that is stimulating and challenging.

"I'm highly competitive in sport," he adds, "and I've never made any secret of that, whether it's golf, tennis or poker, but I'm not competitive as an actor. I don't mind giving a scene to anyone who can take it from me."

But the question remains: who is Sean Connery? That's hard to say. He is a man who is both straightforward and somewhat mysterious. Perhaps it



is these qualities coupled with his fine acting abilities that makes him such a sought-after star by both the public and film directors alike, including Steven Spielberg.

"Sean was immediately my first choice. I never had to think about it," Spielberg recalls, "because the second I thought, 'Who is worthy enough and strong enough in the area of screen charisma to be Harrison Ford's dad?,' I ruled out every character actor that the casting people gave me. And I immediately went right to Sean Connery, never thinking we could get him."

"But George Lucas wasn't so enthusiastic," Connery recalls about his casting as Professor Henry Jones. "He had a different idea. He wanted someone more bookish and Yoda-like."

As everyone now knows, Lucas was eventually convinced and Connery took on the role as Indy's father. However, in the beginning, even Connery had to be convinced that the role was right for him when he first read the script.

"I was rather disappointed," he recalls. "When I voiced my reservations about it, Steven was, I think, a bit

surprised. My reservations at the beginning were mainly to get a clearer picture of where we were going with this character — this father figure.

"I liked the idea of him being more like Sir Richard Burton — the explorer: much more active and academic to begin with and then you realize what the genes were that produced this Indiana Jones. So you get this picture of the action man with the academic but still very much a Victorian father. And therefore, you could get a lot of mileage out of the stunts and still play the father and be a part of the relationship.

"He's got skin and that's what I think captures an audience for this type of story and that's what the *James Bond* films had, too. *Indiana Jones*, in some ways, is a Bondian character because he always ends up in terrible situations which always have to be resolved with some invention or humorous action. That's the only solution he ever has whether it's jumping into a plane and he says he can fly it but that he doesn't know how to land it. Yes, he's very Bondian."

Whether Indy and Henry are escaping from an Austrian castle, fighting for their lives on a German tank or facing the mystical forces in the Grail temple, one thing is very apparent — these two characters work well together and create what could only be described as movie magic.

"There is the most wonderful chemistry between the two of them," says director Steven Spielberg. "It's a little like the Newman/Redford chemistry in *Butch Cassidy and The Sundance Kid*. It's a real sparkle of screen magic."

For both Ford and Connery, the experience of working together was a pleasure and one of the highlights of the film. "Sean is, of course, such a terribly experienced actor," states Harrison Ford, "and that made it interesting to work with him. He's an awfully nice guy, too. I've enjoyed knowing him as well as working with him."

One aspect that not only Ford but the *Indy III* crew enjoyed was the lightness and good humor Connery brought to the set. He is one actor that

believes in having fun while you work and spreading that enjoyment to others.

"I think the essence of the film for me is the pleasure," Connery says. "The greatest pleasure is when the whole team is working and then what you're all trying to do works. When a film set is harmonious and everybody has the same similar intention and goal, it's terrific. It's like a microcosm of a really good society."

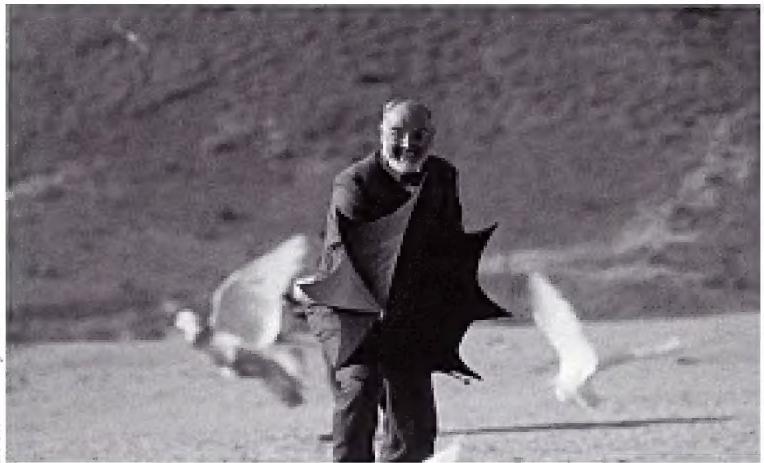


Photo: Murray Close

"The nice thing about *Indiana Jones* is the humor and the fact that it's back to an older age, not an age of hardware and spacecraft, but cars and airplanes and trains and horses. I'm always looking for the humor in a situation and Harrison Ford has a nice sly sense of humor. I'm very impressed by Steven Spielberg; he's very inventive, very quick. We've built up the humor as much as possible in the relationship between Indiana and his father."

Not only does the *Indiana Jones* series of films owe a debt of gratitude to the old cliff-hanger serials of the 40's and 50's for its style, it also owes some thanks to Sean Connery who influenced Hollywood's portrayal of the modern screen hero with the characteristics he injected into James Bond: humor, irony, detachment, and self-deprecation. So the interesting thing about *The Last Crusade* is not just the fact that Sean Connery relinquishes the heroic reins to his on-screen son, Indiana Jones, but that Indiana Jones has followed in his father's footsteps and graduated with honors from the Connery School of Screen Heroes.

Unfortunately, not all stars are as

well-grounded as Connery. In addition to fame and fortune, stardom brings responsibilities and certain problems to the lives of many celebrities. Some are well able to handle their success without flaunting it or being consumed by it such as the case with Connery. Then there are the others who seem to have little regard for their fans, who enabled them to reach star status in the first place, and often make a concerted effort to avoid fans. To Connery, such behavior is way out of line, and in his mind his rule of thumb is this: if he is in a public place he has to deal with the public, and if he's in a private place he expects his privacy to be respected. Quite simply, Sean Connery knows and accepts the trap-

pings of stardom.

"You can't really explain it to people who haven't experienced it," he says. "If I went into a public place, I did so completely at my own risk and you can't complain about your privacy being infringed upon. On the other hand, I made myself go into some places and move around because you can very easily have a Burton-Taylor situation, which was greatly self-provoked, where you have a phalanx of guards in the restaurant in front of you, setting up the scene like a tableau before you enter."

Connery, as an individual, is unconcerned about what others may think of him. His goal is simply to be a serious actor. The size and nature of a role is unimportant to him, only the quality of the characters he is asked to play

matter. In his thirty-plus year career, he has been seen on screen as a middle-aged Robin Hood, an honest Chicago beat cop, a convict in a brutal British military prison in North Africa, a grandfather in the current generational crime caper, *Family Business*, and as the Russian sub commander in *The Hunt For Red October* due out next spring. Yet, when looking over his list of credits, one fact becomes immediately apparent — the almost complete lack of comedies, a point others have expressed to Connery before.

"Everybody says, 'You don't do much comedy,'" states Connery. "But I always try to find the comedy in everything, because it's much more revealing, much more enjoyable and harder. There is something quite comedic and absurd about somebody sitting in that sidecar! What we really got down to in *The Last Crusade* was trying to find as many places as possible where they would have problems relating to each other, which always lends itself to the comedic elements. Right from the very beginning Henry calls Indy 'junior'!"

"As I go on," adds Connery, "I still retain an appetite (for acting) which at some times gets even greater than it was before. But as long as I still have that there I'm perfectly happy working. The day I wouldn't have that enthusiasm or that sort of appetite, then I will look in another direction." ■





By John S. Davis

Below the surface of *Deepcore's* moonpool a blue light appears, casting the chamber's darkness aside and replacing it with a blueish glow. Then a pillar of water rises out of the moonpool and snakes its way through the *Deepcore* habitat, finally focusing its attention on Lindsey, proving her assertion to the other crew members that there is indeed an extraterrestrial intelligence at work beneath the Atlantic ocean. The alien probe then tries to establish communication with Lindsey by mimicking her and Bud's facial expressions, but the pseudopod cuts its investigation short and quickly withdraws back into the moonpool after the Navy SEALs sever the pod by closing a door upon it.

To achieve this unique effects sequence for the film, *The Abyss*, director James Cameron first contacted former ILM animator Phil Tippett. Tippett's original idea was to use stop-motion clay animation and then project water reflections onto it. But upon reflection, he felt a different method was needed. That's when Tippett told ILM that they should give Cameron a call. Jay Riddle, a computer graphics supervisor, recalls the day he first heard about the pseudopod sequence and his reaction to it.

"Dennis Muren came in one afternoon and said, 'Tomorrow the director of *Aliens* and *Terminator* is going to come by and we're going to give him a tour. He's thinking about who he'd like to work on his new movie.' He briefly described the effect he'd be looking for as a snake made out of water. So I got an idea in my mind of what that might look like and how I

could do it fairly quickly so I could have something to show the next day. We talked about it a little more and started working on it. The next day, when Cameron came in, we had a little test to show him. The method I used wasn't the method that we finally ended up with, but it showed him that we could, given an idea and a limited amount of time, get an image down that everyone could look at and talk about how to change.



Above: the pseudopod investigates the *Deepcore* habitat. Right: ILM computer graphics designer, John Knoll, observes animators Lincoln Hu and Scott Anderson at work on the computer designing the pseudopod sequence.

I think it made him feel more comfortable with the process of working with computer graphics.

"When Cameron came to visit, he brought some storyboards with him and showed them to everyone who was possibly going to work on the project. We were just looking at them and thinking, 'Wow, this is something out of the ordinary, something we haven't ever seen before and it would be terrific to work on something like this.' You don't often get a chance to work on something that no one has ever thought of before. Usually you get people coming in with ideas that are reminiscent of other things you've seen or combinations of other things and this was totally out of the ordinary."

Several methods were originally considered to create the pseudopod.

In addition to stop-motion clay animation, replacement animation was also considered for a short time. Jay Riddle describes this method.

"Replacement animation is a technique that is related to stop motion animation in which for every frame of a particular shot you would replace the model from frame to frame rather than have a model that has an armature that you can move. You actually have a fully sculpted model for each frame. It's very difficult in animation like that to have frame to frame coherence. In other words, things tend to jerk a lot more or jump around and if you have to have a lot of smooth action it's not a good way to go. With something like the pseudopod where you have water that has to flow in a

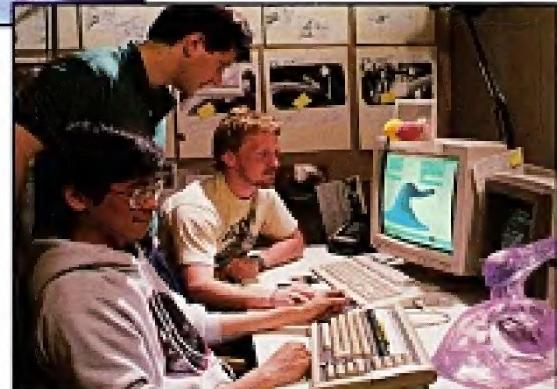


Photo: Kerry Nordquist

certain way, I personally believe it would have been a nightmare in Hell to try to come up with something like that, that actually flowed like water."

Ultimately, computer graphics won out, but only after every other method had been eliminated, due to the fact that Cameron had heard the technology was not advanced enough and that it was very expensive and time consuming. So what is the current state of computer graphics?

"Well, at this stage, computer animation doesn't really allow you the freedom to experiment to the

LUCASFILM MERCHANDISE



NEW!

Indiana Jones and the Last Crusade Button Set (L46)

These six 1 1/2 inch buttons are a fine addition to anyone's Indy collection. One Stop Posters captures the excitement of *Indy III* in each of these full-color buttons. These buttons are only available in a set of six. PRICE: \$5.00

NEW!

Indiana Jones and the Last Crusade Book on Tape (L47)

William Conrad narrates the story and brings all the excitement of the latest *Indiana Jones* movie thriller on this 3 hour recording: breakneck chases... romantic intrigue... rats in the sewers of Venice... and an invigorating dose of Indy's special charm. PRICE: \$14.95

NEW!

Indiana Jones Viewmaster 3D Gift Set (L57)

See *Indy* like you've never seen him before — in 3 dimensions! Enjoy *Indiana Jones* and his daring adventures with this Viewmaster 3D Gift Set. Each set comes complete with a 3D viewer and 3 reels, one for each of *Indy's* adventures, (a total of 21 3D pictures). Not just for children, adults will enjoy them too! PRICE: \$10.00



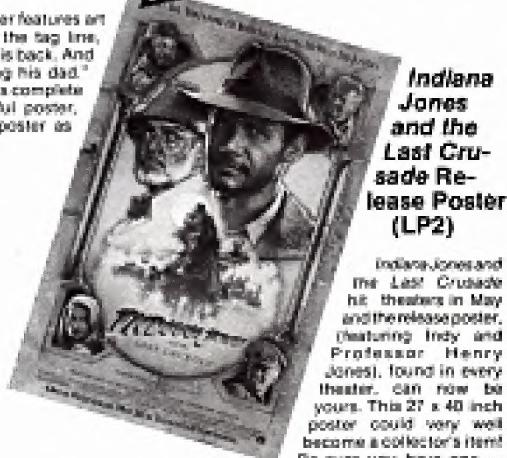
NEW!

Indiana Jones and the Last Crusade Pins (L48A-E)

These attractive full-color, laminated, die-cut, photo-quality pins are sure to catch everyone's eye. Certain to become collectors items, these pins include (A) *Indy*, (B) large *Indy/Prof. Jones* artwork collage, (C) small *Indy/Prof. Jones* artwork collage, (D) *Indy* on horse and (E) *Plane/The Legend*. PRICE: \$3.00 (A & B) and \$2.50 (C, D & E).

Indiana Jones and the Last Crusade Advance Poster (LP1)

This 27 x 40 inch poster features art of *Indiana Jones* and the tag line, "The man with the hat is back. And this time he's bringing his dad." No poster collection is complete without this beautiful poster, (this is the same poster as seen in theaters). PRICE: \$8.00



(LP2)

Indiana Jones and the Last Crusade hit theaters in May and the release poster, (featuring *Indy* and Professor Henry Jones), found in every theater, can now be yours. This 27 x 40 inch poster could very well become a collector's item. Be sure you have one — order now! PRICE: \$8.00

NEW! Lucasfilm Related Patches (L01, L18, L28, L32, L33, L40, L50, L71-L77)

These embroidered Lucasfilm related patches can be worn on hats, jackets, or framed and hung on your wall! These are the official patches approved by Lucasfilm for each of their properties. We will continue to add new patches as they become available so try to collect them all. The price reflects the size and detail of each patch. Priced as marked.

(L01) The Lucasfilm Fan Club	\$2.00
(L18) Willow	\$2.00
(L28) Star Wars 10th Anniversary	\$5.00
(L32) Skywalker Ranch	\$6.00
(L33) Lucasfilm Ltd	\$6.00
(L40) Tucker	\$4.00
(L50) Indiana Jones and the Last Crusade	\$5.00
(L71) Raiders of the Lost Ark	\$8.00
(L72) Indiana Jones and the Temple of Doom	\$8.00
(L73) Star Wars	\$4.00
(L74) A New Hope	\$8.00
(L75) Empire Strikes Back	\$4.00
(L76) Return of the Jedi	\$8.00
(L77) Return of the Jedi w/Yoda (not pictured)	\$8.00

NEW!

Indiana Jones T-Shirts (L45A-C)

STS Graphics has created an incredible line of T-shirts, each T-shirt having a graphic that is uniquely *Indy*. The "Indy Cafe" (L45A) has a front and back design with the larger image on the back and the "Overseas" (L45B) and "Passport" (L45C) T-shirts each have a no-around design! These 100% cotton T-shirts are AVAILABLE IN ADULT SIZES S, M, L & XL and come in a variety of colors but CAN only be ordered by size and design. PRICE: \$12.50 for (L45A) and \$14.50 for (L45B-C).



NEW!

Indiana Jones and the Last Crusade Computer Games (L55A-G)

Indiana Jones and the Last Crusade Graphic Adventure Game — Lucasfilm Games gives you the opportunity to relive the smash hit movie — only this time, you're *Indy*! Challenging, customizing and (occasionally) outrunning the bad guys. Discover scenes that were left out of the movie! Unique no-typing (point and click) interface. Over 100 authentic locations. (Your computer requires 512K RAM.) PRICE: \$39.95

A. IBM

B. AMIGA

C. ATARI ST

Indiana Jones and the Last Crusade Action Game — It's a red hot, slam-bam action arcade game from Lucasfilm Games! Relive the greatest action scenes from the greatest *Indy* adventure of them all! Capture the Cross of Coronado, dash across a rumbling circus train, survive a savagical attack, play humanly on an Austrian castle, fight your way out of a giant zeppelin. (Your computer requires 256K RAM.) PRICE: \$39.95 (D-F) or \$29.95 (G)

D. IBM

E. AMIGA

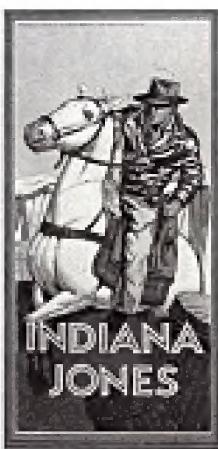
F. ATARI ST

G. COMMODORE 64

NEW!

Indiana Jones Beach Towels (L49A-B)

Wrap yourself with one of these large 30 x 60 inch beach towels as you step out of the shower or out of the pool. These two colorful fiber reactive prints from Renaissance could even be hung on your wall. One towel features *Indy* (L49A) on his horse and the other shows a plane (L49B) taking off for parts unknown! PRICE: \$17.00 each.



**NEW!****Indiana Jones and the Last Crusade Posters (L53A-D)**

Western Graphics brings us these beautiful posters of (A) Indy (Harrison Ford), (B) Young Indy (River Phoenix) and (C) Indy (Harrison Ford) on horse. Each poster measures 21 x 32 inches, has the Indiana Jones and the Last Crusade logo and can be ordered individually as well as in a set. PRICE: \$5.00 each (L53A-C) or ALL THREE POSTERS for only \$12.00 (L53D)

**Indiana Jones and the Last Crusade Leather Jacket (L59A)**

Complete your Indiana Jones wardrobe with one of these authentic Indiana Jones leather jackets from Cooper Sportswear. This is the same style leather jacket as seen on Indy in all three movies. No true adventure should be without one! AVAILABLE IN MEN'S SIZES: S, M, L, & XL. (These jackets run on the large side.)

Brown leather (barrier cow distressed), 27 1/2 inch length, concealed zipper fly front, adjustable side buckles, inverted back with side pleats. PRICE: \$295.00

Indiana Jones and the Last Crusade T-Shirt (L52)

The Indiana Jones and the Last Crusade logo practically leaps off this white, 100% cotton T-shirt. The full color logo is printed "pocket-size" on the front and full-size on the back. This STS Graphics T-shirt is one of the "hottest" Indy III products and is AVAILABLE IN ADULT SIZES: S, M, L, & XL. PRICE: \$12.50

**NEW!****Indiana Jones and the Last Crusade 1990 Wall Calendar (L51)**

Loaded with action photos from Indiana Jones and the Last Crusade, this 16-month calendar adds that special Indy charm to any room. This 12 x 12 inch calendar from One Stop Posters will keep the adventure moving from month to month! Don't wait till next year to order this Indy collectible — order now! PRICE: \$8.95

NEW!**Indiana Jones and the Last Crusade Postcards (L56)**

16 different scenes from Indiana Jones and the Last Crusade make this set of postcards an exciting addition to your Indy collection. These 4 x 6 inch postcards are in full color and ready for immediate delivery (by the postmaster as well as from us). These classic postcards are only available in a set of 16. PRICE: \$13.50

**NEW!****Indiana Jones and the Last Crusade Fedoras, Hats & Caps (L58A-C)**

Top off your Indy wardrobe with these stylish hats and fedoras from Value Headwear. Several versions of Indy's fedora and Professor Jones' hat are available (and each comes with a special "Indiana Jones" pin!), as well as two different baseball caps. Don your favorite hat and let the adventure begin! PRICE: \$8.00 to \$10.00

IMPORTANT INFORMATION: The fur felt fedora (C) MUST include a hat size and is ONLY available in sizes 6 1/2 - 7 1/2. To figure your specific hat size, measure the circumference of your head in inches and divide by 3.125 and round to nearest 1/4 inch. Sizes for other hats are as follows: S (5 1/4-5 1/2), M (5 5/8-7), L (7 1/4-7 1/2), and XL (7 1/4-7 1/2).

A. Fedora, brown Blazer Flannel,	pinch front with ribbon band & bow.	\$25.00
B. Fedora, brown 100% Wool Felt,	pinch front with ribbon band & bow.	\$35.00
C. Fedora, brown Genuine Fur Felt,	pinch front with ribbon band & bow.	\$70.00
D. Professor Jones' hat, dark grey Tweed,	tip sticker (feather).	\$25.00
E. Professor Jones' hat, brown Tweed,	tip sticker (feather).	\$35.00
F. Cap, tan Cotton Twill, embroidered movie logo.	ONE SIZE FITS ALL.	\$15.00
G. Cap, grey Cotton Twill, Indy woven emblem.	ONE SIZE FITS ALL.	\$15.00

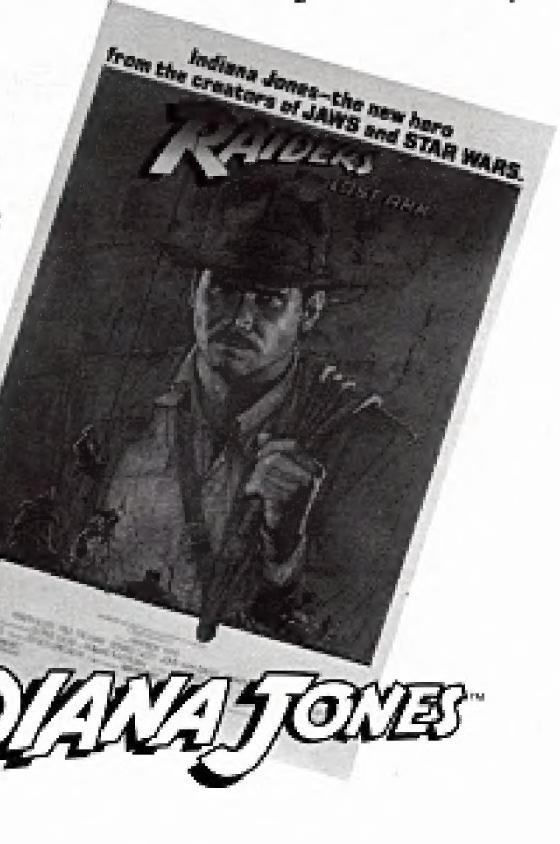


A

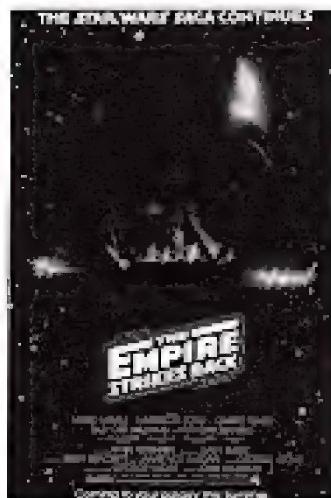
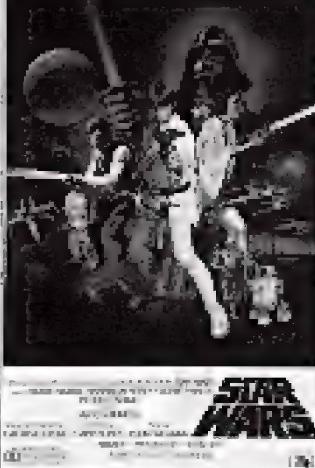


G

F



STARWARS



Star Wars Trilogy Movie Posters (L20A-C)

Star Wars returns in these beautiful reproductions of the release posters from Star Wars, The Empire Strikes Back & Return of the Jedi. These posters measure 24" x 36" and are shipped in a sturdy tube to protect them from damage. These posters are in limited quantities, so if you missed them the first time around, order now! PRICE \$8.00 each.

- A. Star Wars
B. The Empire Strikes Back
C. Return of the Jedi

Star Wars Trilogy Pins (L24A-F)

Just released this year, these lovely pins should be added to your collection without further delay! Each pin is approximately 1" x 1", comes in several colors and looks great anywhere. The three movie logos are available as well as three character pins! Collect all six! PRICE \$5.00 each

- A. STAR WARS Logo
B. EMPIRE Logo
C. JEDI Logo
D. R2D2
E. C3PO
F. Darth Vader



NEW!
Star Wars 1990 Calendar (LSC)

Dedco brings the epic trilogy to life in this beautiful twelve-month 1990 calendar. With scenes from all three movies, this calendar will get you through the new year month by month. Don't wait till 1990, order now! PRICE \$9.95

Star Wars Blueprints (L22)

No Star Wars collection would be complete without these authentic blueprints. Featuring many of the designs used in Star Wars, we encourage you to save the Advance PRICE \$6.95

Star Wars 10th Anniversary Pin (L23)

Probably our most requested item — this beautiful, pewter Star Wars 10th Anniversary Pin. Let your friends know that you celebrated 10 years of Star Wars and will continue to celebrate until the saga rounds! PRICE \$8.00



NEW!
Star Wars Mug Collection (LSM)

Each of these eight handsome mugs features a scene from the Star Wars trilogy including Luke Skywalker and Darth Vader, Luke and Yoda, R2-D2 and Wicket, Princess Leia, Han Solo, Chewie in Cockpit, Imperial Walkers and the Space Battle. The reverse of each mug presents an action scene of our heroes challenging two Imperial TIE ships. These mugs are only available in a set of eight. Quantities are limited. PRICE \$37.50

NEW!
Star Wars 10th Anniversary Plate (LSP)

Complete your collection of 10th anniversary merchandise with this stunning commemorative plate painted by artist Thomas Blackshear. The Hamilton Collection presents this impressive 10 1/4 inch circumference, hand-painted with a 24K gold border, each plate hand-numbered and accompanied by an official Certificate of Authenticity. Quantities are limited! PRICE \$29.50



Star Wars 10th Anniversary Designer Sweatshirt (L29)

One of our most requested items — available! Now you can display the 10th Anniversary logo on this over-sized designer sweatshirt made especially for the Lucasfilm Fan Club. This 70/30 cotton/poly blend sweatshirt features the 10th Anniversary logo in four colors and is AVAILABLE IN ADULT SIZES S, M, L & XL. PRICE: \$25.00



NEW!
Star Wars Masks (L26A-G)

If you missed them the first time around, don't wait! Don Post Studios once again brings us our favorite character masks. These fantastic replicas from the Star Wars saga can be proudly displayed at home or worn to the next galactic party! Darth Vader and the Stormtrooper masks are made of plastic and the neck area made of rubber. Chewbacca, Wicket W. Warrick and Yoda have natural wool animal hair attached to the rubber mask to complete their look. These masks are one-size fits all (ADULTS) and can be yours by ordering now! Price as marked:

A. Darth Vader	\$20.00
B. Stormtrooper	\$12.00
C. Chewbacca	\$16.00
D. Cantina Band Member	\$10.00
E. Yoda	\$10.00
F. Admiral Ackbar	\$10.00
G. Wicket W. Warrick	\$12.00



STAR WARS ROLEPLAYING GAMES & ACCESSORIES

Star Wars Roleplaying Game (L80)

Everything you need to enter the Star Wars universe is in this book from West End Games! The Star Wars Roleplaying Game includes an introduction to roleplaying, rules of play, background material, gamemaster and player tips, a sample adventure, and a ready-to-play multi-player adventure. A game simple enough for novices, yet detailed enough to satisfy even the most avid fan. A beautiful 144-page hardcover book, the role-playing game contains many striking full-color and black-and-white photos. PRICE: \$17.00



Star Wars Sourcebook (L81)

A wealth of useful and fascinating information on the Star Wars universe can be found in the Star Wars Sourcebook. This fully-illustrated, 144-page hardcover book from West End Games is loaded with detailed descriptions, background material, and performance statistics for starships, aliens, Rebel and Imperial forces, vehicles, weapons, and the movie heroes and villains. Invaluable for players of the roleplaying game — and for all Star Wars enthusiasts! PRICE: \$17.00

Star Wars Campaign Pack (L82)

West End Games brings us this useful gamemaster's aid for Star Wars: The Roleplaying Game. Includes a 4-panel full-color playing gamemaster screen with charts, tables, and reference material from both the roleplaying game and sourcebook, a 21" X 30" starship diagram, and a 32-page book describing how to set up and run a Star Wars campaign. PRICE: \$10.00

NEW!

Star Wars Rules Companion (L91)

This supplement from West End Games provides new and advanced rules for Star Wars: The Roleplaying Game: Features rules for Droid creation, capital ship combat, and new Force skills and powers. This 60-page, softcover supplement also includes color plates. PRICE: \$13.00

NEW!

Star Wars Galaxy Guides (L92A-B)

Galaxy Guide 1: Characters From A New Hope — Detailed creature and character profiles from the first Star Wars movie. This 80-page, softcover supplement from West End Games includes interviews with Luke Skywalker, Princess Leia, and other prominent personalities of the Star Wars saga. PRICE: \$12.00 (L92A)

Galaxy Guide 2: Yavin & Bespin Planet Profiles — West End Games reveals all the secrets of the Rebel Base, along with a detailed look at the refinery on the planet Bespin run by the scoundrel and rebel hero Lando Calrissian. This 80-page, softcover supplement includes maps, character statistics, and scenario ideas. PRICE: \$12.00 (L92B)

STAR WARS ROLEPLAYING ADVENTURES (L83-L84)

Tatooine Manhunt (L83)

Ruthless Bounty Hunters, Rebel agents, and an Imperial Star Destroyer clash in the hunt for an elusive hero in the desert wastes of Luke Skywalker's home planet of Tatooine. This 32-page adventure from West End Games features a 2-sided color map of Mos Eisley spaceport and the Cantina from the first movie, plus a Star Wars scenario. PRICE: \$8.00

Strikeforce: Shantipole (L84A)

Battle Imperial starfighters in the voids of space, chase deadly probes through asteroid storms, and go up against a heavily armored escort freighter in this explosive full-length Star Wars adventure. This West End Games, 30-page adventure features a color cutaway interior map of a secret Imperial research facility, plus a Star Wars scenario. PRICE: \$10.00

Battle for the Golden Sun (L84B)

On the legendary water world of Seon, warring high priests, a missing Alliance agent, and Imperial shock troopers become entangled in the search for the mystical secret of the Golden Sun. This 40-page adventure from West End Games includes full-color plans of an Imperial Garrison. PRICE: \$10.00

NEW! Starfall (L84C)

Nine hundred meters of twisted, battle-torn Star Destroyer stand between imprisoned Rebel heroes and freedom in this disaster-filled Star Wars adventure. Trapped on a dying Star Destroyer, can you warn the Rebel fleet of its imminent destruction? This 40-page adventure brought to us by West End Games features a color poster, and a special combat scenario with Imperial AT-ST scout walkers. PRICE: \$10.00

NEW! Otherspace (L84D)

Between hyperspace and real space, Otherspace A Rebel gamemaster crew accidentally finds themselves trapped within this strange place. Only with the help of their captured Imperial prisoners can the Rebels find a way out before something else finds them first. This West End Games, 40-page adventure features a full-color map of the derelict spacecraft. DESCRIBE PRICE: \$10.00

NEW! Scavenger Hunt (L84E)

The Rebels find themselves mediating between two warring races of galactic garbage collectors. They must resolve this conflict to stop an Imperial plot... and time is running out. This 40-page adventure from West End Games features a color poster and a special Star Wars scenario. PRICE: \$10.00

Star Warriors Board Game (L85)

Now you can fly X-wings, The Millennium Falcon, TIE fighters, Star Destroyers, and other starships the way they flew in the movies! This simple to learn yet highly accurate board game allows you to recreate the great space battles from the Star Wars saga — or you can pick ships, choose pilots, and create your own battles. Star Warriors can be played with the role-playing game or on its own. This West End Games product includes 22" X 34" space map, 180 counters, cardboard Star Destroyers and alien pods "Ship's Log" record pad, charts and tablescreen, 32-page rule book, six dice and counter tray. PRICE: \$20.00

Assault on Hoth Board Game (L86)

This dramatic board game brings alive the awesome attack on Hoth from the motion picture The Empire Strikes Back. Fast-paced action pits the attacking Imperial Army against the defending Rebel forces. Detailed playing pieces depict the relentless march of Imperial Walkers toward the Rebels as snowspeeder craft try to counterattack. A 34" X 24" color map of the ice planet Hoth, plus playing pieces representing walkers, speeders, laser turrets, Snowtroopers, Rebel Infantry and more make this game visually stunning as well as fast and furious fun from West End Games! PRICE: \$25.00

NEW!

Battle For Endor Board Game (L93)

This solo-adventure boardgame from West End Games uses the unique card and combat system developed in "Assault on Hoth" to recreate the epic battle from The Return of the Jedi movie. The player leads the rebel strike team across the forest moon in order to knock out the shield generator protecting the new Death Star! The innovative solitaire mechanic drives the Imperial forces, actually changing tactics in response to Rebel activity. Includes Imperial and Rebel Troops, Ewoks, AT-ST Walkers, speeder bikes, and deadly stormtroopers. PRICE: \$25.00

NEW!

Star Wars Miniatures (L87A-H)

Experience the vast scope and sweeping power of the Star Wars movie saga with these Miniature Collector Sets from West End Games. These highly detailed miniatures come boxed in sets of ten and are ready to be brought to life with paint and brush. Each set also includes a statblock of every figure for use with the role-playing game. Collect all the sets and bring the adventure alive! PRICE: \$10.00 each

- A. Heroes of the Rebellion
- B. Imperial Forces
- C. Bounty Hunters
- D. A New Hope
- E. The Empire Strikes Back
- F. Stormtroopers
- G. Rebel Characters
- H. Camina Albira

Star Wars Lightsaber Dueling Pack (L88)

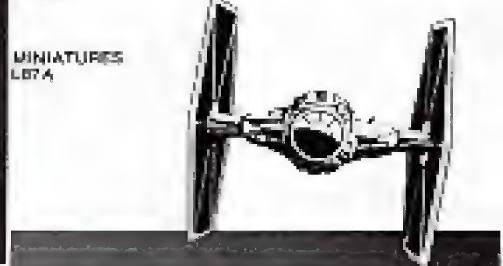
Lightblasts clash as Luke Skywalker battles Darth Vader for the fate of the galaxy. This West End Games flipbook series of games allows one player to control Luke Skywalker — strong in the force but not yet a Jedi Knight. The other controls Darth Vader — the evil master of the Dark Side. Who will survive the duel? Whoever best combines deadly lightsaber strikes, with skilful use of the force will emerge victorious. Two 48-page booklets with black and white illustrations of Darth Vader and Luke Skywalker doing battle as well as 2 full-color character cards containing all combat tables needed to play are included. PRICE: \$12.00

NEW!

Star Wars Starfighter Battle Book (L89)

Using a similar system to the "Lightsaber Dueling Pack," this two-player game pits a Rebel X-wing starfighter against an Imperial TIE fighter in this challenging game of space combat from West End Games. As the X-wing player, your fast ship and unconventional tactics may win the day. As the Imperial TIE pilot, your greater experience and better equipment may yet see the Empire triumph. This two-book set (each book is 244 pages), includes a slipcase. PRICE: \$25.00

MINIATURES
L87A



STAR WARS ROLEPLAYING GAMES AND ACCESSORIES

MERCHANDISE ORDERING GRID #1

Prod. #	Item	Quantity	U.S.	Canada	Foreign	Total
FAN CLUB MERCHANDISE						
L01	FAN CLUB PATCH	\$2.00	\$2.50	\$3.00		
L02	FAN CLUB T-SHIRT (CIRCLE) S M L XL	\$10.00	\$11.00	\$12.00		
WILLOW MERCHANDISE						
L05	MADMARTIGAN POSTER	\$5.00	\$6.00	\$7.00		
L06	MADMARTIGAN MURAL POSTER	\$10.00	\$11.00	\$12.00		
L08	THE WILLOW GAME	\$29.95	\$30.95	\$31.95		
L09	GRAPHIC NOVEL	\$6.95	\$7.95	\$8.95		
L10	WILLOW NOVEL	\$4.95	\$5.95	\$6.95		
L11	WILLOW MAGAZINE	\$3.95	\$4.95	\$5.95		
L12	POSTER BOOK	\$2.75	\$4.75	\$5.75		
L14	ALBUM STARTER SET	\$2.50	\$3.00	\$4.50		
L15	10 - ALBUM STICKERS	\$2.50	\$3.00	\$4.50		
L17	WILLOW BUTTONS	\$5.00	\$6.00	\$7.00		
L18	WILLOW PATCH	\$2.00	\$2.50	\$3.00		
STAR WARS TRILOGY MERCHANDISE						
L20	TRILOGY POSTERS (CIRCLE) A B C	\$8.00	\$9.00	\$10.00		
L21	TRILOGY PORTFOLIO (CIRCLE) A B C	\$10.00	\$11.00	\$12.00		
L22	STAR WARS BLUEPRINTS	\$8.95	\$9.95	\$9.95		
L23	10TH ANNIVERSARY PIN	\$1.00	\$2.00	\$3.00		
L24	TRILOGY PINS (CIRCLE) A B C D E F	\$5.00	\$6.00	\$7.00		
L26	STAR WARS MASKS A	\$51.00	\$59.00	\$68.00		
	B G	\$72.00	\$78.00	\$84.00		
	C	\$94.00	\$97.00	\$98.00		
	D F	\$60.00	\$61.00	\$62.00		
	E	\$40.00	\$41.00	\$42.00		
L28	10TH ANNIVERSARY PATCH	\$5.00	\$5.50	\$6.00		
L29	10TH ANNIVERSARY SWEATSHIRT (CIRCLE) S M L XL	\$29.00	\$26.00	\$27.00		
L30	STAR WARS 1990 CALENDAR	\$9.95	\$10.95	\$11.95		
L31M	STAR WARS MUG SET	\$27.00	\$29.00	\$31.00		
L31P	10TH ANNIVERSARY PLATE	\$39.50	\$41.50	\$43.50		
LUCASFILM LTD. MERCHANDISE						
L30	TMX T-SHIRTS (CIRCLE) S M L XL	\$16.00	\$17.00	\$18.00		
L31A	SKYWALKER SHIRTS (CIRCLE) S M L XL	\$12.00	\$13.00	\$14.00		
L31B	S M L XL	\$12.00	\$13.00	\$14.00		
L31C	S M L XL	\$12.00	\$13.00	\$14.00		
L32	SKYWALKER PATCH	\$5.00	\$5.50	\$7.00		
L33	LUCASFILM LTD. PATCH	\$6.00	\$6.50	\$7.00		
SPECIAL LUCASFILM RELATED MERCHANDISE						
L40	TUCKER PATCH	\$4.00	\$4.50	\$5.00		
L41	TUCKER RELEASE POSTER	\$9.00	\$9.00	\$10.00		
L42	TUCKER CAR POSTER	\$5.00	\$6.00	\$7.00		
INDIANA JONES MERCHANDISE						
L45A	INDY T-SHIRTS (CIRCLE) S M L XL	\$12.50	\$13.50	\$14.50		
L45B	S M L XL	\$14.50	\$15.50	\$16.50		
L45C	S M L XL	\$14.50	\$15.50	\$16.50		
L46	INDY III BUTTONS	\$3.00	\$3.50	\$7.00		
L47	INDY III BOOK ON TAPE	\$14.95	\$15.95	\$16.95		
L48	INDY III PINS (CIRCLE) A B	\$3.00	\$3.50	\$4.00		
	C D E	\$2.00	\$3.00	\$3.50		
GRID #1 SUBTOTAL						

Send check, money order, or MasterCard/VISA order (see below) to:

The Lucasfilm Fan Club

P.O. Box 111000

Aurora, CO 80011

Important ordering information for all Customers:

Orders are payable by check, money order or MasterCard/VISA to The Lucasfilm Fan Club. DO NOT SEND CASH! Canadian and foreign orders MUST pay in U.S. funds only. Colorado residents add applicable sales tax. Please allow 6-8 weeks for delivery. Please do not use P.O. Box addresses for merchandise orders. Foreign orders are mailed surface; please allow additional shipping time. You will only receive an acknowledgment of this order. No delays are expected. Any other information requested from The Lucasfilm Fan Club requires a \$5.00 fee.

NAME (Please Print): _____

MEMBER #: _____

ADDRESS: _____

CITY: _____

STATE: _____ POSTAL/ZIP CODE: _____

COUNTRY: _____

Charge to my: VISA MASTERCARD

ACCOUNT NUMBER (Read Your Card Carefully): _____

CARD EXPIRES: _____

SIGNATURE (Required): _____

GRAND TOTAL AMOUNT (From Order Grid): _____

MERCHANDISE ORDERING GRID #2

Prod. #	Item	Quantity	U.S.	Canada	Foreign	Total
INDIANA JONES MERCHANDISE						
L48	INDY III TOWELS (CIRCLE) A B	\$17.00	\$18.00	\$19.00		
L50	INDY III PATCH	\$5.00	\$5.50	\$6.00		
L52	INDY III T-SHIRTS (CIRCLE) S M L XL	\$12.50	\$13.50	\$14.50		
L53	INDY III POSTERS (CIRCLE) A B C	\$5.00	\$6.00	\$7.00		
L54D	THREE POSTER SET	\$12.00	\$13.00	\$14.00		
L55	COMPUTER GAMES (CIRCLE) A B C	\$19.95	\$20.95	\$21.95		
L56	D E F	\$29.95	\$40.95	\$41.95		
L56	G	\$29.95	\$30.95	\$31.95		
L56	10 POSTCARD SET	\$13.50	\$14.00	\$14.50		
L57	3D VIEWMASTER SET	\$10.00	\$11.00	\$12.00		
L58A	INDY III HATS (CIRCLE) S M L XL	\$25.00	\$26.00	\$27.00		
L58B	S M L XL	\$25.00	\$26.00	\$27.00		
L59C	HAT SIZE	\$70.00	\$71.00	\$72.00		
L59D	S M L XL	\$75.00	\$76.00	\$77.00		
L59E	S M L XL	\$35.00	\$36.00	\$37.00		
L59F	LOGO CAP	\$15.00	\$16.00	\$17.00		
L59G	EMBLEM CAP	\$8.00	\$9.00	\$10.00		
L59A	LEATHER JACKET (CIRCLE) S M L XL	\$295.00	\$300.00	\$305.00		
LP1	INDY III ADVANCE	\$8.00	\$9.00	\$10.00		
LP2	INDY II RELEASE	\$8.00	\$9.00	\$10.00		
LP3	RAIDERS RELEASE	\$8.00	\$9.00	\$10.00		
SPECIAL LUCASFILM RELATED MERCHANDISE						
L60	ROGER RABBIT POSTER	\$10.00	\$11.00	\$12.00		
L62	ROGER RABBIT BUTTONS	\$5.00	\$6.00	\$7.00		
L64	ROGER RABBIT PINS (CIRCLE) A B C D E F	\$3.00	\$4.00	\$5.00		
L70	LAND BEFORE TIME RELEASE POSTER	\$10.00	\$11.00	\$12.00		
LUCASFILM RELATED PATCHES						
L71	RAIDERS PATCH	\$8.00	\$8.50	\$9.00		
L72	TEMPLE OF DOOM PATCH	\$6.00	\$6.50	\$7.00		
L73	STAR WARS PATCH	\$4.00	\$4.50	\$5.00		
L74	A NEW HOPE PATCH	\$8.00	\$8.50	\$9.00		
L75	EMPIRE PATCH	\$4.00	\$4.50	\$5.00		
L76	RETURN OF THE JEDI PATCH	\$8.00	\$8.50	\$9.00		
L77	JEDI YODA PATCH	\$8.00	\$8.50	\$9.00		
STAR WARS ROLEPLAYING GAMES AND ACCESSORIES						
L80	ROLEPLAYING GAME	\$17.00	\$18.00	\$19.00		
L81	SOURCEBOOK	\$17.00	\$18.00	\$19.00		
L82	CAMPION PACK	\$10.00	\$11.00	\$12.00		
L83	TATOOINE MARKIVINT	\$8.00	\$9.00	\$10.00		
L84	ADVENTURE GAMES (CIRCLE) A B C D E	\$10.00	\$11.00	\$12.00		
L85	STAR WARRIORS	\$20.00	\$21.00	\$22.00		
L86	ASSAULT ON HOTH	\$25.00	\$26.00	\$27.00		
L87	MINIATURES SETS (CIRCLE) A B C D E F G H	\$10.00	\$11.00	\$12.00		
L88	LIGHTSABER DUELING PACK	\$17.00	\$18.00	\$19.00		
L89	STARFIGHTER BATTLEBOOK	\$25.00	\$26.00	\$27.00		
L91	RULES COMPANION	\$15.00	\$16.00	\$17.00		
L92	GALAXY GUIDE (CIRCLE) A B	\$12.00	\$13.00	\$14.00		
GRID #2 SUBTOTAL						

SUBTOTAL FROM GRID #1	
SUBTOTAL FROM GRID #2	
(GRID #1 + GRID #2) = SUBTOTAL	
AURORA, CO RESIDENTS ADD 7.2% - CO (NON-AURORA) ADD 3.7% TAX	
(TAX + SUBTOTAL) = TOTAL	
POSTAGE & HANDLING MUST BE INCLUDED ON ALL MERCHANDISE ORDERS! USE CHART BELOW COUPON	PSH
LFC LUCASFILM FAN CLUB MEMBERSHIP DNFW □ RENEW	\$8.00 \$10.00 \$15.00
LBI BACK ISSUES (CIRCLE) #1 #2 #3 #4 #5 #6 #7 #8	\$3.00 \$4.00 \$5.00
(TOTAL + PSH + LFC + LBI) = GRAND TOTAL	

POSTAGE & HANDLING CHARGES

\$0.00-\$9.99 add \$2.50	\$50.00-\$74.99 add \$7.00
\$10.00-\$19.99 add \$4.00	\$75.00-\$99.99 add \$8.00
\$20.00-\$29.99 add \$5.00	\$100.00-\$124.99 add \$9.00
\$30.00-\$49.99 add \$6.00	\$125.00 & OVER add \$10.00

W·I·L·L·O·W™

**TUCKER
POSTERS!**

Madmartigan Poster (L05) →

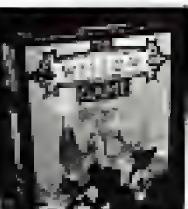
The adventurous rogue, Madmartigan, is brought to full life in this 23" x 35" poster from One Stop Posters. This beautiful poster comes rolled in a sturdy tube to protect it from damage. PRICE: \$5.00



Madmartigan Mural Poster (L06)

Portal Publications presents this 28" X 74" horizontal poster displaying scenes from Willow featuring the heroic Madmartigan, in glorious full-color. The poster is rolled in a sturdy tube to protect it from damage.

PRICE: \$10.00



The Willow Game (L08)

Fearsome monsters, fabulous treasures, transformation spells, objects and places of power are all part of your quest to deliver the baby to hidden Tir Ainean in the exciting adventure board game from TOR Books. The Willow Game. 2 to 6 players re-enact the roles of Willow, Madmartigan, Fin Razlik, Franjean & Root, Sophie, or General Kael on a full-color game board, with dice, 144 full-color cards, 8-page rule book and more! Start your own adventure today by ordering now! PRICE: \$29.95

Willow Graphic Novel (L09)

MarvelComics color graphic novel of the film Willow is 62 pages full of exciting art that will enable you to relive the adventure. This graphic novel features several scenes that were cut from the actual film. PRICE: \$8.95

Willow Novellization (L10)

Bantam Books' novellization of the film Willow by noted fantasy author Wayland Drew! This version of the novel includes an 8 page insert full of exciting color photos from the picture. A must read for any Willow fan! PRICE: \$4.95

Willow Movie Magazine (L11)

Go behind-the-scenes on the making of Willow with interviews, articles and exciting full-color photos in the Starlog Willow Movie Magazine. A must for collectors! PRICE: \$3.95

Willow Poster Magazine (L12)

10 exciting, full-color posters can be yours when you order the Starlog Willow Poster Magazine. The posters feature a variety of characters and action scenes from the film. PRICE: \$3.75

Willow Sticker Album Starter Set (L14-15)

Panini brings us a different way to enjoy our favorite film — sticker collecting! The 32 page sticker album has spaces for you to collect 240 individual stickers featuring characters and scenes from Willow. This special starter set includes your sticker album and 3 packets of stickers to get started! PRICE: \$2.50 (L14)

Need more stickers? 10-Packs of album stickers are also available. PRICE: \$2.50 (L15)

Willow Buttons (L17)

Buttons, buttons, who's got the buttons? We do, of course! And you can have them too! One Stop Posters brings us this set of six 1 1/4 inch full-color buttons featuring Willow, Madmartigan, Sophie, GeneralKael, the High Alchwin, and Willow and his family. These buttons are only available in select sets. PRICE: \$5.00

Who Framed Roger Rabbit Buttons (L62)

This set of six buttons features a variety of characters and slogans from Who Framed Roger Rabbit including Roger ("A Rabbit's gotta do what a Rabbit's gotta do"), Jessica ("I'm not bad, I'm just drawn that way."), and Baby Herman ("The whole thing stinks like yesterday's diapers!") and more! PRICE: \$5.00



Who Framed Roger Rabbit Poster (L80)

"Time To Toon In Again" reads this limited edition poster featuring our favorite cartoon star Roger Rabbit! Printed on a heavy paper stock this lovely poster will make a wonderful addition to any poster collection! You won't be disappointed unless you wait to long! Quantities are limited! PRICE: \$10.00

The Land Before Time Release Poster (L70)

This release poster displaying the animation of our favorite dinosaur movie, is one of the most beautiful posters we have ever offered! Measuring an incredible 45" X 28" it is also one of the biggest limited quantities of this wonderful poster, as soon as these are sold the country, are available now so don't delay! Order today! PRICE: \$10.00

Who Framed Roger Rabbit Pins (L64-A-F)

Roger Rabbit, Jessica, Baby Herman, and the rest of the "Toon" gang can be yours by wearing these lovely enamel pins available from The Lucasfilm Fan Club. These pins measure approx. 1" X 1" and come in six styles and a variety of colors. Collect the entire set! PRICE: \$3.00 each.

- A. Roger Rabbit
- B. Jessica
- C. Benny the Cab
- D. Baby Herman
- E. Weasel
- F. Judge Doom

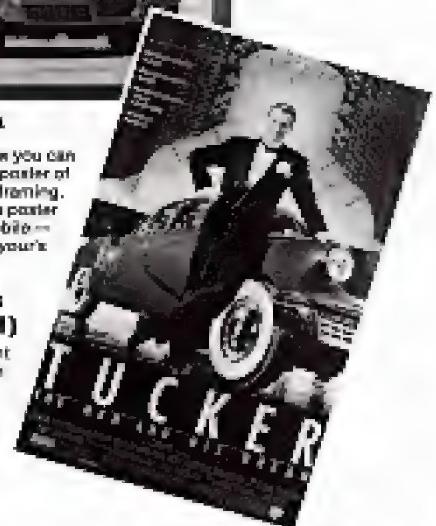


Tucker Car Poster (L42) ↑

The car is the star of this poster! Now you can own the beautiful 23" X 35" full-color poster of this unique Tucker car. Suitable for framing, and sure to be a conversation piece, this poster displays a truly one-of-a-kind automobile — "the car of tomorrow, today!" Order yours now! PRICE: \$5.00

Tucker: The Man And His Dream Release Poster (L41)

"The Man And His Dream" is brought to life in this full-color one-sheet from Tucker, obtained exclusively for The Lucasfilm Fan Club. This is the actual movie poster seen in theaters. Now you can proudly display this 27" X 39" collector's poster from the unique Lucas/Coppola film in your home. Don't delay, order now! PRICE: \$8.00



Skywalker Ranch T-Shirts (L31A-C)

Skywalker Ranch, the gorgeous 300 acre facility that houses most of Lucasfilm Ltd.'s many divisions, is rarely visited by people not associated with a Lucasfilm production. Of course, the next best thing to being there is owning one of these official Skywalker Ranch T-shirts. These 100% cotton T-shirts are available in three different colors. (The grey T-shirt is available only in a 50/50 blend), in ADULT SIZES: S, M, L, XL, and can be ordered exclusively from The Lucasfilm Fan Club! PRICE: \$12.00

- A. White w/Red Logo
- B. Grey w/Maroon Logo
- C. Black w/Maroon Logo

THX T-Shirts (L30)

The Audience Is Listening... read the back of this 100% cotton, long-sleeve, black, Hanes Beefy-T T-shirt. The logo across the front will let everyone know your preferred brand of theater sound — THX! Heading to the next show? Don't go without this special T-shirt! AVAILABLE IN ADULT SIZES: S, M, L, XL. PRICE: \$16.00 each.



Join The Lucasfilm Fan Club Today!

Now you can join Lucasfilm's official fan club! Membership entitles you to a subscription to the official full-color Lucasfilm Fan Club Magazine filled with exclusive interviews, articles, photos and news on current Lucasfilm productions such as Indiana Jones III, plus our exclusive Star Wars Report on everyone's favorite space saga. You also receive an exclusive membership kit (embroidered jacket patch and membership card) when you join!

Don't miss out on receiving the latest Lucasfilm info from the OFFICIAL source! Join The Lucasfilm Fan Club today!

Membership — \$40.00 U.S., \$40.00/Canada, \$45.00/Foreign for one year.

The Lucasfilm Fan Club Logo Shirt (L02)

Now you can proudly display that you are a member of The Lucasfilm Fan Club with our new official club logo shirt! This beautiful 50/50 blend shirt featuring the Lucasfilm Fan Club logo is available in white only. Order yours today! AVAILABLE IN ADULT SIZES: S, M, L, XL. PRICE: \$10.00

Lucasfilm Fan Club Magazine Back Issues (LBI)

Issues #1 thru #8 of The Lucasfilm Fan Club Magazine are still available. Each issue has exclusive interviews, news, articles and photos on Indiana Jones, Star Wars, Indiana Jones as well as other Lucasfilm projects. PRICE: \$3.95 each.

- #1 — Anthony Daniels, 10th Anniversary Star Wars Coverage
- #2 — Behind-the-Scenes on Willow, Making of Tucker
- #3 — Val Kilmer, Mark Hamill — 10 Years Later
- #4 — Warwick Davis, Ron Howard, Indy III Update
- #5 — Warwick Davis, Joanne Whalley, Roger Rabbit's SPIC, Indy III Update
- #6 — George Lucas, Kevin Pollak, Indy III Update
- #7 — Harrison Ford, Indy III Special Effects
- #8 — Steven Spielberg, History of the Gollum

extent that you can with other methods," states Riddle. "Let's say you're on a stage and you're shooting something with lights and whatnot, you can try something five different ways and move your lights around in what we call 'real time' and see the effect of it. With computer animation, there's a considerable lag between the time you tell something to start and the time it actually comes out as a picture that you can see. So rendering, which is the process of converting a three-dimensional environment into a two-dimensional picture, has been a very slow process for a long time. Now with faster and faster computers, we're able to get that rendering process to happen a lot faster."

"We can get a cycle of something going where we present to the supervisor what we think is a reasonable first crack at the idea, then he'll say, 'Let's change this.' Then we go back and change a little bit and go back to him. That can actually happen now in a period of minutes, whereas it took days before. So that makes it possible to be a little more interactive. It allows the creative process to work a lot better now than it used to, but it's still not fully there."

An earlier film that showed a cruder state of computer animation was *The Last Starfighter*, in which the images of the spaceships were generated by computer. For anyone who saw the film, they will recall how the spaceships failed to move in a smooth and fluid fashion, which was due to the fact that they didn't have "motion blur" incorporated into the effect.

"Until recently," says Riddle, "we've been the only people who have had 'motion blur,' which, if you're not familiar with the term, means that, in movies, when you're shooting something, it's taking twenty-four frames per second. While the picture is being taken, the shutter opens and then closes over a certain period of time. During the time that the shutter is open, objects move in



Lindsey's theory that an alien intelligence is beneath the ocean with the *Deepcover* crew is confirmed when they come face to face with the pseudopod - designed by ILM.

frame and you get a lag or blur from the object moving in frame. So to have a look that something is realistic it really needs to have that blur quality to it. So we felt it important to have a renderer which understands that and can give you the blur that you need on objects."

Once the method of executing the pseudopod sequence had been decided upon, the eight month task of creating the pod was under way.

"We had the original storyboards and with those Dennis Muren and animator John Knoll had to go down to South Carolina and actually shoot the background plates on the set. So they would shoot a scene and then use our VistaVision camera to record the background plate. Also, while they were down there John took still photos of each of the room environments where the pseudopod was so that we could later use the pictures as reflection environments. While they were down there doing that, we were working on writing the new software that had to be created, so that the pseudopod could be created (a job that took one and a half months to accomplish). Then we had to build three-dimensional sets in the computer of each of the three locations that the pseudopod would be seen in. There was the bomb room, the moon-

pool, and the game room. We actually had blueprints and we built little sets in the computer to scale and then with a background plate behind the set we added our pseudopod, so that it three-dimensionally fits into the set. If it had to go through a door we knew where the door was so we'd make sure the pseudopod went back that far, we also knew the camera positions when the background plates were shot and the lens focal length, things like that. So we were really erecting a little environment that was very similar to the set in which it was shot. It was important that we got the three-dimensional aspect of it correct because we also had fog and other things. A lot of things were important as far as getting the correct three-dimensional look to it."

Deciding on and creating the correct movement of the pseudopod was a long and involved process. Once the general motion of what the ILM crew had in mind had been reached, a video composite or rendering was shipped overnight to Cameron for his inspection. If he

(Continued on Page 13)

CLUB CLASSIFIEDS

Searching for that one item to complete your collection? Are you having a convention in your area? Interested in finding a pen pal? Now, you can place an ad in our classified section. Ads are \$10.00 for placement per issue. You have 3 lines of type per ad, approx. 150 characters. (punctuation and spaces are characters.) Sorry, no ads over 3 lines will be accepted, but you may run more than one ad. Be sure to include all necessary information, (name, address, item description, etc.). Print or type your ads **CLEARLY**. The fan club is not responsible for errors and may edit your ad to fit our limitations. The club reserves the right to refuse ANY ad for ANY reason. **BEWARE!** The Lucasfilm Fan Club is not liable or responsible for any product or service printed in the classified section. The classified section will remain as long as there are sufficient ads to print. Ads received will be placed in the next possible issue. Send your ad in NOW!

FOR SALE

SW Banks, Figurines, Kites, etc. Also Star Wars collection trading post. \$3 sample SASE list. Jaegers, 9633 Cinnabar, St. Louis, MO 63126.

Unopened original 1977 Vader/TIE Fighters from Kenner. A steal at only \$30. Write DMA PO Box 514 Ridgewood, NJ 07451.

Unopened Imperial Attack Bases from Kenner. All in Empire boxes, only \$35. Write DMA PO Box 514 Ridgewood, NJ 07451.

Willow Eborsisk (two-headed dragon) by Tonka, in box, mint condition, rare collectors item, (never available in stores!) Several available at \$40.00 each. Call Rob (303) 341-1813 days, (303) 751-1538 nights.

I carry all Star Wars and Sci-Fi items too! Send \$3 for 80 page catalog! (refunded 1st order) Tom's Sci-Fi Shop, PO Box 56116, H.H.T.S., IL 60656-0116.

Star Wars, Star Trek, and misc. toy and collectible list. Send \$1.00 to Doug Pryor 2010 Clay Pike, Zanesville, Ohio 43701.

Scarce Willow Dragon "Eborsisk" only \$40 ppd. Visa/MC/chk ok. T & U, 5460 Brandt, Dayton OH 45424. Phone # 513-233-6535.

Interested in finding other SW fans & learning more about fandom in general? We can help! LSASE to: Pop Stand, PO Box 379, N. Hollywood, CA 91603.

Star Wars, Indy, Gremlins, Dune, etc. — wide variety of collectibles. Send \$1.00 to Dick Bartholic, 5185 Epsom Ct., Hilliard, OH 43026.

Fanzine featuring Harrison Ford's characters. LSASE for flyers. Flip of a Coin, 1108 Clark Ave., Tallahassee, FL 32301.

Buttons. Many sayings & some picture buttons, or will custom make from your own picture or saying. \$0 + SASE for catalog to INH Press/PO Box 16262/Panama City, FL 32406-6262.

Star Wars for sale — books, comics, records, toys, unusual items. Send large SASE for list — J Kingsbury, Rt. 1, Box 11B, Clayton, WI 54004, 715-948-2458.

Authentic IJ costume items (hat to shoes) and bullwhips for well dressed archaeologists. SASE Lee POB 12017 El Cajon, CA 92022 or call 619-447-9622.

Star Wars books, magazines, photos, memorabilia. Also Indy Jones. Send SASE for list: OTMs, PO Box 5276, Orange, CA 92613-5276.

Book: Design and Destiny, The Making of the Tucker Automobile, by Phil Egan. Send SASE to OTMs, PO Box 5276, Orange, CA 92613.

WANTED

Art: Lucasfilm Mgmt — Kelling MBA seeks Mktg. position. Prev. industry Exp. For info: call Jeff Berkwits at (312) 348-3572.

PEN PALS

Pen Pals Worldwide: Send \$3. & Bin., OR: Send SASE for info; International Pen Pal Society, PO Box 53052, Philadelphia, PA 19105, USA.

Interested in pen pals — Eric T. Stevens, 1575 East 174 St., Bronx, New York 10472.

CONVENTION LISTING

(January/February 1990)

Jan. 5-7 — Milwaukee, WI. Ramada Airport. WINTER FANTASY 1990 with guests to be announced. For more info write: WINTER FANTASY 1990, PO Box 515, Lake Geneva, WI 53147.

Jan. 6-7 — Boston, MA. Sheraton Hotel. Creation convention with guest Yvonne Craig (Batu) and more to be announced. For more info call Creation at (516) SHOWMAN.

Jan. 6-7 — Anaheim, CA. Inn At The Park. Creation Convention with guests to be announced. For more info call Creation at (516) SHOWMAN.

Jan. 6-7 — Tacoma, WA. Sheraton Hotel. Creation Convention with guest Jonathan Frakes. For more info call Creation at (516) SHOWMAN.

Jan. 12-15 — San Francisco, CA. Westin Airport Hotel. SERCON 4 with guests to be announced. For more info write SERCON 4, 1647 Willow Pass Rd., #161, Concord, CA 94520.

Jan. 12-15 — Elizabeth, NJ. Holiday Inn Jetport. MOSTLY EASTLY CON with guests to be announced. For more info write: MOSTLY EASTLY CON, 140 Culman W., #21H, Brooklyn, NY 11201.

Jan. 13-14 — Houston, TX. Doubletree Hotel. Creation Convention with guests to be announced. For more info call Creation at (516) SHOWMAN.

Jan. 13-14 — Memphis, TN. Airport Hilton. Creation Convention with guest Michelle Nichols. For more info call Creation at (516) SHOWMAN.

Jan. 13-14 — Sacramento, CA. El Rancho Hotel. Creation Convention with guests to be announced. For more info call Creation at (516) SHOWMAN.

Jan. 19-21 — Seattle, WA. SeaTac Hyatt Hotel. RUSTYCON with guests to be announced. For more info write: RUSTYCON, PO Box 84291, Seattle, WA 98124.

Jan. 20-21 — Jacksonville, FL. VULKON '90 with guests and location to be announced. For more info write or call: Joe Motes, PO Box 786, Hollywood, FL 33022-0786; (305) 457-3465.

Jan. 20-21 — Tucson, AZ. Convention Center. Creation Convention with guest Leonard Nimoy. For more info call Creation at (516) SHOWMAN.

Jan. 20-21 — Honolulu, HI. Elkau Hotel. Creation Convention with guests to be announced. For more info call Creation at (516) SHOWMAN.

Jan. 20-21 — Manhattan, NY. Penn Hotel. Creation HORROR Convention with guests to be announced. For more info call Creation at (516) SHOWMAN.

Jan. 26-29 — Troy, NY. Darrin Combs Center, R.P.L. GENERICON VI with guests to be announced. For more info write: GENERICON VI, c/o RSFA, Renaissance Union, Troy, NY 12180-3590.

Jan. 26-28 — Costa Mesa, CA. Holiday Inn Bristol Plaza. CONFURENCE ONE with guests to be announced. For more info write CONFURENCE, PO Box 1956, Garden Grove, CA 92642.

Jan. 27-28 — Albuquerque, NM. Ramada Classic. Creation Convention with guests to be announced. For more info call Creation at (516) SHOWMAN.

Jan. 27-28 — Portland, OR. Hilton Hotel. Creation Convention with guests to be announced. For more info call Creation at (516) SHOWMAN.

Feb. 3-4 — Philadelphia, PA. Hershey Hotel. Creation Convention with guests to be announced. For more info call Creation at (516) SHOWMAN.

Feb. 3-4 — Charleston, SC. Marion Hotel. Creation Convention with guests to be announced. For more info call Creation at (516) SHOWMAN.

Feb. 10-11 — Virginia Beach, VA. Cavalier Oceanfront Hotel. BEACH TREK III with guest Michael Dorn. For more info write: BEACH TREK III, c/o VISTA, PO Box 62854, Virginia Beach, VA 23462.

Feb. 10-11 — Palm Alto, CA. Hyatt Rickards. Creation Convention with guests to be announced. For more info call Creation at (516) SHOWMAN.

Feb. 16-18 — Springfield, MA. Marriott & Sheraton Tarr. BOSKONE 27 with guests to be announced. For more info write: BOSKONE 27, c/o NESFA, Box G, MIT Post Office, Cambridge, MA 02139.

Feb. 16-19 — Boston, MA. ARISIA with location and guests to be announced. For more info write: ARISIA, Box 2334, Pittsfield, MA 01202.

Feb. 16-19 — Ontario, CA. Red Lion Inn. COSTUME CON 8 with guests to be announced. For more info write COSTUME CON 8, 3218 Villa Keith Dr., Pasadena, CA 91107.

Feb. 24-25 — Manhattan, NY. Penn Hotel. Creation Convention with guests to be announced. For more info call Creation at (516) SHOWMAN.

Feb. 24-25 — Austin, TX. Radisson. Creation Convention with guests to be announced. For more info call Creation at (516) SHOWMAN.

Feb. 28 — Slany, CZECHOSLOVAKIA. UTOUNIVE SLANEN with location and guests to be announced. For more info write: Ladislav Peska, Na dohlechach 303, Slany 274 01, CZECHOSLOVAKIA.

FAN FORUM

(Continued from Inside Cover)

dance floor and live band. Mr. Lucas wandered through our club for about a half hour to forty-five minutes and seemed to enjoy himself. I was actually shaking with delight upon meeting him. It was unbelievable to be that close to someone who has touched so many people. He has meant a lot in my life and that made our meeting even more special.

Well, my day was great! I hope everyone in The Lucasfilm Fan Club can visit our Star Tours attraction in January 1990 when it opens or go to Disneyland in California and ride it now!

Michael Furnham
Orlando, FL

IMPORTANT FAN CLUB INFORMATION

MEMBER # — Your MEMBER # can be found above your name on your mailing label. Please include your MEMBER # when changing your address, renewing and corresponding with the club.

RENEW W/# — Your RENEW W/#, above your name on your mailing label, is the LAST ISSUE you will receive under your current membership. Unless you renew this will be your LAST ISSUE.

RENEWING YOUR MEMBERSHIP — A renewal envelope is provided with the LAST ISSUE of the magazine you'll receive under your current membership. You may wish to renew early to insure you do not miss an issue of the magazine. ALWAYS include your MEMBER # on your check and on the outside of your renewal envelope.

CHANGE OF ADDRESS — The fan club is not responsible for lost magazines if you do not inform us of your change of address BEFORE you move. Be sure to include your MEMBER # when sending in your change of address.

ACTOR FORWARDING SERVICE — Send us your letter with the celebrity's name clearly printed on the envelope and we'll forward it on to that person.

LETTERS — If you would like a response to your letter, please be sure to include a self-addressed, stamped envelope.



COLLECTIONS

(Continued from Page 1)

masks is alcohol-based, it immediately begins to deteriorate on contact with air. One casualty includes Jabba the Hutt; only the eyes and two arms remain of his great bulk! Lucasfilm is conducting research to find ways of preserving foam and latex from disintegrating over time. The models in the Archives must be handled with extreme care, since the glue used to construct them crystallizes over time. One of Don's biggest jobs was restoring Luke's Landspeeder. His experience in mechanical design served him well as he replaced missing and broken parts, rebuilt the control panel, and repaired the engine ignition.

Don's next project for the Archives is the conversion of the filing system to computer. Currently, information such as the name of the item, size, and material used in construction is kept on paper. The computer system will make it easy to locate any particular item, though Don remarks that he knows the location of most items from memory. Each item is also assigned an estimated value used for insurance purposes. For example, the radio-controlled R2-D2 is insured for \$100,000! The model of the Executor, Darth Vader's Super Star Destroyer, is also insured for \$100,000, but Don remarks it is actually "priceless" due to its one-of-a-kind status.

One of the most exciting aspects of being Archivist is organizing an exhibition. Items from the Lucasfilm Archives have been on display all around the world. A Lucasfilm Prop Room was one of the highlights of the 10th Anniversary *Star Wars* convention in Los Angeles. An exhibition on July 4th at the Marin County Fair started small, but eventually grew to 15,000 square feet. Over 40,000 people came to view the Lucasfilm collection, including one fan from West Germany!

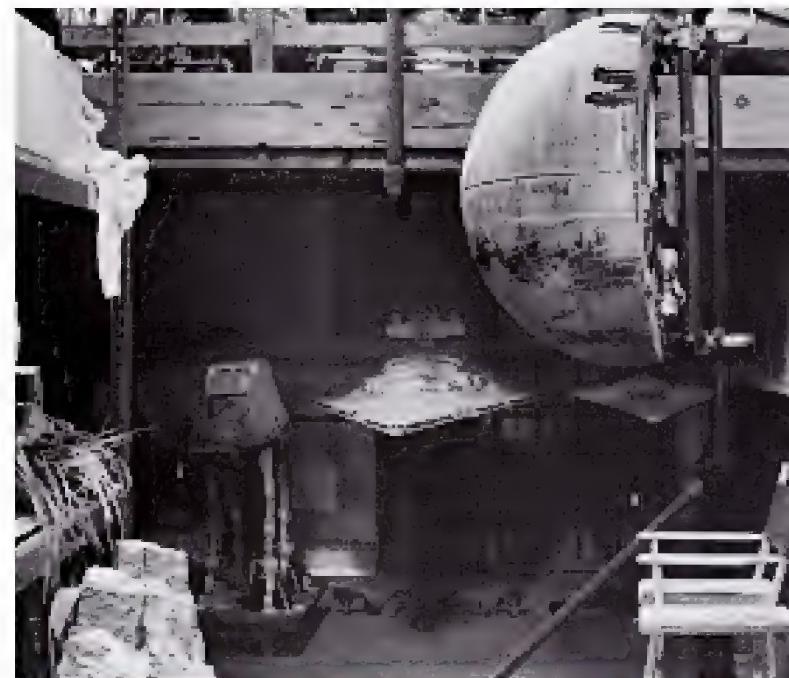
Both R2-D2 and C-3PO were on

hand to open the *Star Tours* attraction at the Tokyo-Disney in Japan. Artoo made a solo appearance at the Boy Scout Jamboree in August which honored Steven Spielberg with a Distinguished Eagle Scout Award. The Droids were also on tour with the Smithsonian and Lucasfilm display in Washington, D.C. Lucasfilm has also sent several items to the new Disney/MGM Studios in Orlando, Florida. Though plans have not been finalized, visitors to the studios will soon get a chance to see the 40 foot Sand Skiff from *Return of the Jedi*, a Snowspeeder from *The Empire Strikes Back*, and the Motorcycle/Sidecar from *Indiana Jones and the Last Crusade*.

George Lucas keeps a few choice items of memorabilia at Skywalker Ranch. An original 1948 Tucker automobile belonging to George is kept on site, along with four fiberglass replicas used in the movie. George's office features a Speeder Bike from *Return of the Jedi*, complete with a Biker Scout! Animators Phil Tippett and Jon Berg presented George with a special display case containing the stop-motion chess figures from *Star Wars*. The Ranch's front office has a trophy case containing Luke's lightsaber, Indy's hat, coat and whip, Willow's wand and magic book, Dr. Henry Jones' Grail Diary and the Holy Grail itself. Don also revealed that George collects other items of movie memorabilia, such as a whip used by Rudolph Valentino and badges worn by the Keystone cops.

There are several mysteries surrounding the Lucasfilm Archives. Don admits that some items are difficult to identify, such as miscellaneous parts which have fallen off

models and props. A full-size mannequin of Obi-Wan Kenobi resides in the Archives, but its original intent is unknown. There is also the question of missing and stolen items. Even before *Star Wars* opened in 1977, a thief broke into offices at Twentieth Century Fox and stole an X-Wing model and copies of Ralph McQuarrie's artwork. Another problem has been keeping track of props as they are sent to and from the movie sets. Many items, such as several of the "fake" Holy Grails from *The Last Crusade*, were simply lost



The Death Star, and in the darkness, the 4' Walker, the 8' Star Destroyer, and the Executor Star Destroyer. The level above is the costume loft.

in transit. Don recalls hearing a rumor that the backpack used by the Boba Fett stuntman in *Return of the Jedi* was being offered for sale at a recent convention.

Though it is possible to find Lucasfilm memorabilia, Don cautions all fans to be wary of items presented as actual movie props. Don would like to hear from any fans who have seen or bought props advertised as genuine. He also invites fans to write and tell him what items they are most interested in seeing, as this will help him organize upcoming exhibitions. Interested fans can contact Don Bies, Archivist, in care of The Lucasfilm Fan Club.

SOUND MAKES A DIFFERENCE

A Look at Lucasfilm's Sprockets Systems

By Lisa Cowan

Imagine seeing a Lucasfilm movie without any sound. Lightsabers would make no humm, Chewbacca would be mute, we wouldn't hear Indiana Jones say, "No Tickets!" Scary, isn't it?

Ever since 1927 when Al Jolsen spoke to the audiences in *The Jazz Singer*, sound has made a monumental difference in film. George Lucas, always the perfectionist, didn't want to send his films to just any post-production sound lab, and Sprockets Systems was one of his earliest ventures, first set up in 1977 near his home in San Anselmo with Ben Burtt, Gary Summers, and Howie Hammerman. Soon after the huge success of *Star Wars*, Sprockets Systems moved to "The Egg Company," a building complex near Universal Studios in North Hollywood. When Lucas moved his enterprise to Marin County in 1980, Sprockets Systems moved into its own building, setting up its sound studios and editing rooms in San Rafael.

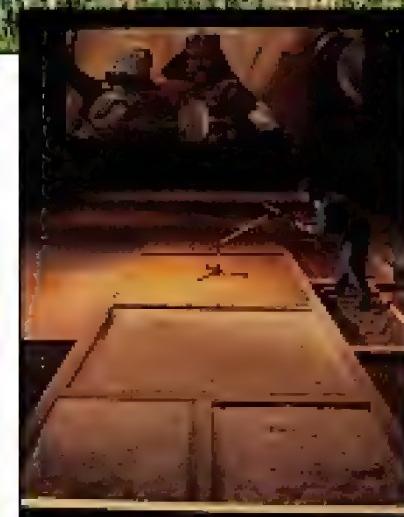
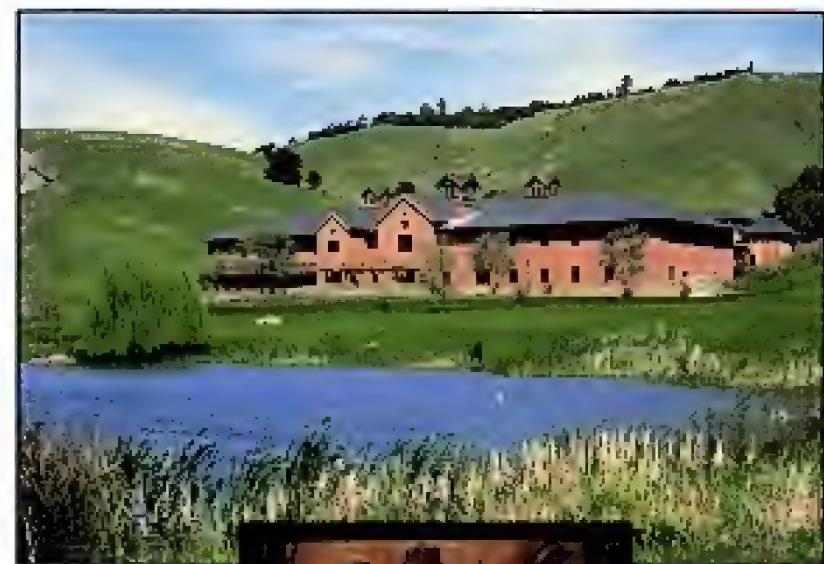
In 1983, while *Return of the Jedi* was still being finished, work began on "The Technical Building," at the developing Skywalker Ranch. At first envisioned as a 50,000 square foot building, the Tech Building grew into a 137,000 square foot masterpiece of architecture built solely for the perfection of sound. In the fall of 1987 the staff of Sprockets Systems, now numbering over fifty people, moved into one of the largest and most comprehensive post-production facilities in the world. State-of-the-art equipment, highly competent and enthusiastic staff and technicians, and a quiet, idyllic setting make Sprockets Systems a wonderful place to produce sound effects, record music, loop dialog, and edit a full production.

Editing is usually the first step in post-production. It is a precision art — that of keeping the sound tracks (up to fifty or more for some of today's complex films) in sync with the optical picture. Yet at most studios and film schools, editing rooms are placed in small stuffy corners with little or no thought to comfort. Lucas, acutely aware of this, wanted the 32 editing rooms at Sprockets to be different.

Placed in an upstairs/downstairs orientation, each spacious room has its own large window with spectacular views of the lake and lush green grounds. The rooms are equipped with Moviola machines, KEM flatbed editors, and/or video editing equipment. Each room has its own climate control thermostat for an individual editor to set to his or her own comfort level. These rooms are a filmmaker's version of editing heaven.

Comfort is a high priority throughout Sprockets Systems with several tastefully decorated lounges and conference rooms on the various floors. The center of the building complex is dominated by a large atrium where many of the staff have their lunch.

Once the sound editors finish their work, the film is then turned over to the sound mixers. Sprockets has four Mixing Studios near the editing rooms. In these studios, the various tracks of sounds and dialog are "mixed" with the opticals. The picture is projected onto a screen, and



Above: The Sprockets Systems building at Skywalker Ranch. Left: the Foley stage where sound effects are created (note scene from Willow on screen).

up to three technicians work at the mixing console, adjusting the sound levels and tones of dialog, sound effects, or music. The Solid State Logic Control Console is divided into three sections for sound effects, dialog, and music. Each section can be worked separately or, with built-in automation features, one person can blend together all three mixes.

A Central Machine Room serves the mixing studios. There are 48 playback machines or dubbers in the room. Each machine may have from one to six track capabilities. The machine operator places different units (large reels) of music, sound effects, dialog, background sounds, etc. up on each machine, and then in the final mix studio, the editors determine exactly what of each unit they

want. Everything is computer-controlled from the giant mix console.

The Central Machine Room also serves special individual mix studios, like the one for the Foley studio. Sprockets Foley Studio is one of the largest (1,600 sq. ft.) and quietest in the world with some of the best acoustics. This is where sound effects are made. Foley stages are named for Jack Foley, one of the first people to originate this method to create (and recreate) sound effects, which he used in radio, and then in movies at Warner Brothers.

Watching sound effects being made on a Foley stage is fascinating. The picture is projected onto a large screen at one end of the room. If the sound of walking or running is needed, the Foley Walker (not the type on Hoth, but a person) comes in and uses different types of shoes on various types of surfaces set in the floor in squares — marble, wood, cobblestones, sand, or gravel — to create the type of sound needed. One of the largest squares can hold water for a splashing sound like walking through a rain puddle.

If, in a snow sequence, the sounds of the actor's feet came out more of a "sloosh" than a crisp "scrunch," the Foley artist can correct this by using a pit filled with rock salt. This sound, remarkably like that of snow, can then be "tweaked" to absolute perfection by the sound engineer on the mix machines. Most Foley sound effects are recorded on a 24-track recorder with Dolby noise reduction. The size of the Foley stage allows for nearly any size of prop to be brought in, cars, bathtubs, machines even as large as elephants! The Foley Stage can be a very exciting place.

At times the quiet seclusion of the ranch has served as an outdoor Foley Stage. For the movie, *Tucker: A Man And His Dream*, the unique sound of revving Tucker engines were needed with no other background noise. One day several Tuckers cars were brought out to Skywalker Ranch where they were recorded being driven past special Sanken MS-7

mid-side stereo microphones at different speeds with no worries about ancillary traffic noise.

Besides making up sound effects on the spot, Lucasfilm's Sound Effects Library (begun and continually added to by Ben Burtt) has over 10,000 interesting and exotic sounds, all indexed by computer. This unique library is only available to Sprockets Systems' customers.

Sound is often recorded separately for many reasons. When the actors are before the camera, they can't have microphones near their faces and sometimes the large mike booms located above camera range cast shadows. Location shoots have the added problems of portable generators, and environmental noises. Thus, most sound, including a lot of dialog, is done in post production and then added in, or mixed onto the film.

The substitution of dialog is called Automated Dialog Replacement, or looping, and is done on an ADR Stage. This is where the actor comes in, watches himself on film, and re-records his lines. The name "looping" originally came about because a loop of film was put together and played over and over until the actor "got it right." Like editing rooms, many ADR rooms are small, dark, gloomy places. This is not the case with Sprockets' spacious, comfortable ADR room and adjoining lounge.

Another of Sprockets major assets is the Sound or Scoring Stage. This 5,000 square foot room with a 29 foot ceiling, was designed for a 125 piece symphony orchestra. When scoring a movie, the conductor stands in the middle of the stage facing a large screen where the movie is projected, and

conducts the orchestra surrounding him. The music is recorded on a large control console housed in a room enclosed by a three-sided panoramic glass window opposite the screen.

The Scoring Stage acoustics can be changed by moving the adjustable pale purple panels in the walls and ceiling. The music industry has found this sound stage much to their liking. Huey Lewis and Little Feat are recording albums here as well as the San Francisco Ballet Orchestra. Mick Jagger rehearsed here for his Australian tour and Linda Ronstadt recently finished recording her latest album, "Cry Like a Rainstorm."

After all the editing, mixing, sound effects, looping, rough cuts, and re-cuts, the film is ready for a preview screening. This is done in The Screening Room, a 300 seat art-deco theater featuring THX sound, and both 35mm and 70mm projectors. The Screening Room is used for work-in-progress screenings, special screenings for guests, and recreational screenings of new films for Lucasfilm employees. The seats are very plush, and rock back and forth. The theater is spotlessly clean, partially because of the main rule — No popcorn! Still, for all its grand looks, sound quality was always given top consideration. When the first color choice of velvet cloth for the walls failed to meet precise acoustical requirements, technical director Tomlinson Holman and

Below: the Editdroid machine.





Sprockets mixing studio. From left to right: Gary Summers, Ben Burtt, Randy Thom.

his staff "tested many different pieces of velvet until we found one that worked."

The overall look of his Technical Building was always a primary concern of George Lucas, who has given his ranch and its buildings a fictional history. Sprockets Systems was built in the guise of an old winery, the winery of a wealthy sea captain and his family that lived in the white Victorian house on the other side of the lake. Much of the interior carries on the tale, with "older sections" of the Tech Building done in a European style of molded pale yellow walls, rock fireplaces, yellow pine staircases, and hardwood floors, circa 1895. Red brick lines the walls leading to the wine cellar, which became the screening room. The art-deco look of that room and other parts of the building was put in by the Captain's son who, after returning from film school in the 1930's, decides to turn the ranch into a film studio. The son obviously thought that the storage area for his family's fine wines would be the perfect place to screen his fine films!

For all the Old-World nuance, the true heart of the building is High Tech. Great masses of cables connecting and interfacing the ultramodern equipment are found under the floors in special troughs, and all these floors have removable centers for easy access to change or to replace all wiring. The entire building is designed to take advantage of the digital audio future. All noise-making compressors, large fans, and other maintenance equipment are housed in a vault under the parking lot. Skywalker Ranch is only seven miles from the infamous San Andreas Fault, so all buildings are earthquake proof, and heavily reinforced.

Sprockets Systems has a talented Research & Development team looking at new ways to update equipment and stay on the cutting edge of new sound technology. One of their newest achievements is the Editdroid, a computerized editing system. Using a unique computer program, computer keyboard and round touch-pad (similar to a computer mouse), laser disks, and videotape, the Editdroid allows an editor to "cut and splice" without ever actually touching any film ("look Ma, no hands!"). Entire scenes can be electronically manipulated to absolute perfection. The final cut of the TV movies, *Bridge to Silence*, *Eye of the Sparrow* and *Hate on Trial* were done on Editdroids.

Since opening in late 1987, Sprockets Systems' people have worked on three major Lucasfilm movies, *Willow*, *Tucker*, and *Indiana Jones and the Last Crusade*. Their engineers have been busy working on sound effects and systems for new rides and attractions at both Disney World and Universal Studios Tours. The 1989 re-make of the *War of the Worlds* radio play, commemorating the 50th anniversary of the event,

was recorded by sound designer Randy Thom at Skywalker Ranch, and then mixed by Thom and Tom Johnson at Sprockets. In September, post-production work began on Steven Spielberg's upcoming movie, *Always*. August 29-31, Ben Burtt and Randy Thom sponsored a three-day Sound Design conference at Sprockets Systems. The highly successful event brought together, for the first time, over fifty sound artists, directors, and producers to discuss new ideas for the uses of sound in the media.

However excellent Sprockets Systems is, one fact cannot be ignored, it is not in Hollywood where so much of the movie and television action is. Even having an enclave of four deluxe hotel rooms, and three two-bedroom apartment suites on the Skywalker Ranch grounds, is not enough to attract the moguls from movie city. With that reality in mind, Sprockets' vice president and general manager, Tom Kobayashi, recently announced plans to open a new post-production facility in Southern California. This does not mean that Sprockets Systems is moving from their brand-new building at Skywalker Ranch. "This is a unique place, and a lot of people like to get away from it all and come here to work on their projects," says Tom Kobayashi. "But a majority of the work is still done in Los Angeles, New York, and England. Many of the major players are in Hollywood and want to do their post-production work there."

Lucasfilm plans to lease over 35,000 square feet of the Lantana Center in Santa Monica. The new facility, scheduled to open in late spring or early summer of 1990, will include mixing studios for both movies and television, ADR, Foley, a screening room, and several Editdroids. Both northern and southern production facilities will be given a new name: SKYWALKER SOUND. Having what will amount to two very special sound production facilities is surely a sound move for Lucasfilm! ■

INSIDE ILM

(Continued from Page 7)

wasn't able to verbally express the changes he wanted, he would make a print off the videotape machine, draw the changes he wanted and then fax it back to ILM. Yet the actual process of developing the movements of the pod was one of the most difficult aspects of the effect, which began by constructing an imaginary spine for the water probe.

"You can bend the spine however much you want to," says Riddle. "But the animator has to keep in his mind how much might be too much, because if there aren't any controls over it you could go crazy and have the thing bending back over itself if you wanted to, but that might not have looked so great. So the animator had to, in his head, start to feel like this creature or know what the creature should do and not really violate those rules as any stop motion or traditional animator might. So the process of getting just the right motion of the pseudopod was actually quite difficult. You have to go through a lot of steps. It's a concept thing where the supervisor has an idea on how he thinks it should look and the animator is trying to translate that into an actual event and you just have to keep doing it over and over, going through the same process to eventually get to a compromise of what you want."

The second stage of creating the pseudopod was making the alien water probe actually look like water, a job which proved to be more difficult, due to the many different variables involved, than they had originally thought.

"The room environments changed, the angle that you were in in a certain room, and how many lights and shadows were in a scene would give you a different effect given the same variables placed on refraction and deflection," states Riddle. "So things had to be tweaked a little bit. We started in and we would do a test, look at it, see what we thought, and

then go back and change a few things if we thought we could make it look better. Usually we got back to a point everybody was happy with."

But even a slight change would alter many of the variables, so the renderer was programmed to understand what reflection and refraction were, giving Riddle and the rest of the effects crew the responsibility of balancing the levels of these two elements.

"If you have something that gets too much reflection and not enough refraction, it looks more like chrome or a mirror. If you have something that has too much refraction and not enough reflection, it doesn't really look like it's in the room because it's not reflecting enough. So then you get specular highlights which are little white lights that occur when you're seeing the reflection of a light source. If those are too dense or opaque then it looks something like plastic. So there are a lot of different factors like that that we were concerned with and had to play with for a while before we got something that looked convincing."

There are several different ways to scan two-and three-dimensional objects into a computer and the most advanced method was used to produce the pseudopod's mimicking of Lindsey and Bud's faces. A laser that swivels around a three-dimensional object, directs a slit of light at the object and the profile that the light creates is recorded by a camera and digitized into the computer.

"Disney has one of these systems in-house and they were willing to let us use it for an evening. A couple of us flew down, met the director and the two lead actors. We scanned in Lindsey in about 18 different poses and 10 of Ed Harris, and those act as key frame positions for the faces and then we had certain other software written to sort of create the expressions in between those different key frames.

"We knew exactly what poses had

happened because the storyboards had already been done and the director was there and he knew exactly what he wanted to see. So we sort of broke it down and said, 'Okay, she's going to stick her tongue out here. She's to start out with a neutral expression and then the next key frame pose will have a little bit of her tongue coming out then full extension of her tongue. Then we can go back from there and put her tongue back into her mouth.' That was the way we did it. We just figured out while we were there what key frame positions we would need and we would scan those in and the actors had to hold those positions for 15 seconds."

Although the pseudopod actually looked like a giant snake made of water, the effect that made the illusion



Programmer Mark Dippe examines a pseudopod frame on the computer.

so real was when Lindsey pokes her finger into the pod. Compared to the rest of the sequence, this was an easy effect to accomplish.

"It's sort of an illusion because you never actually see her finger go in," states effects supervisor John Knoll. "The point of contact is in the pod's point-of-view. You see these ripple effects happen, and then you cut to what she's doing. Her finger is already in the pod, then she pulls it out and there's a water drop on it. But that water drop is already on her finger, you just can't see it because of the mattes clipping it off."

Based on the movie-going public's positive response to *The Abyss*, it is clear that those individuals who have seen it are overwhelmed by the climactic pseudopod sequence, an effect unlike anything else that has been done before.

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